

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 4277.

SATURDAY, OCTOBER 16, 1909.

PRICE
THREEPENNY.
REGISTERED AS A NEWSPAPER.

Lectures.

UNIVERSITY OF LONDON.

BARLOW LECTURES.

The BARLOW LECTURE on DANTE (Prof. A. J. BUTLER, M.A.) proposes to give a COURSE OF TWELVE PUBLIC LECTURES on 'The Divina Commedia as Illustrated by Dante's other Works,' on MONDAYS, WEDNESDAYS, and FRIDAYS, at 3 p.m., as follows:—
First Term: OCTOBER 27 and 30, NOVEMBER 1 and 3.
Second Term: FEBRUARY 23, 25, and 28, MARCH 2.
Third Term: MAY 4, 5, 11.

The Lectures will be delivered at UNIVERSITY COLLEGE (Gower Street, W.C.), and are open to the Public without Fee or Ticket. Prof. BUTLER will deliver his Inaugural Lecture on 'Dante and the Renaissance' on OCTOBER 27 at 3 p.m., at which Sir JOHN ROTTUN, M.A., LL.B., K.C., will preside.

Further particulars from
WALTER W. SETON, M.A., Secretary.
University College, London (Gower Street), W.C.

Societies.

THE FOLK-LORE SOCIETY.—A MEETING
OF THIS SOCIETY will be held at 22, ALBEMARLE STREET, PICCADILLY, on WEDNESDAY, October 20, at 8 p.m., when a Lecture, entitled 'Some Secret Societies and Festivals in Africa,' will be delivered by Mrs. FRENCH SELDON, F.R.G.S.
F. A. MILNE, Secretary.
11, Old Square, Lincoln's Inn, W.C.
October 11, 1909.

Exhibitions.

EXHIBITION by W. STRANG, A.R.A., LL.D.,
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The 'Francis Fund' provides Pensions for One Man, 25s., and One Woman, 20s., and was specially subscribed in memory of the late John Francis, who died on April 6, 1892, and was for more than fifty years Publisher of the *Athenæum*. He took an active and leading part throughout the whole period of the agitation for the repeal of the various then existing 'Laws on Knowledge,' and was for very many years a staunch supporter of this Institution.

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FIVE ENTRANCE SCHOLARSHIPS, for Boys under 14 on DECEMBER 11, 1909, will be competed for on NOVEMBER 20 and DECEMBER 1 and 2. An ORDINARY ENTRANCE EXAMINATION will be held on WEDNESDAY, DECEMBER 8, at 1.30. For particulars apply to THE SECRETARY.

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Situations Vacant.

UNIVERSITY OF DUBLIN.

TRINITY COLLEGE.

THE CHAIR OF THE ROMANCE LANGUAGES is NOW VACANT, and Candidates are at liberty to send in applications before SATURDAY, October 20, to the REGISTRAR, Trinity College, Dublin, who will supply all necessary information.

COUNTY OF LONDON.

The LONDON COUNTY COUNCIL invites applications for the under-mentioned appointments:—

(i) VISITING TEACHER OF LETTERING AND ILLUMINATING at the L.C.C. CAMDEN SCHOOL OF ART, PALMIST AVENUE, CAMDEN ROAD, N., for One Attendance a Week. Salary 10s. 6d. or 12s. 6d. an attendance of about Three Hours, according to experience.

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Applications should be made on Form T.17, to be obtained, together with particulars of the appointment, from THE EDUCATION OFFICER, London County Council, Education Offices, Victoria Embankment, W.C., to whom they must be returned not later than 11 a.m. on October 22, 1909, accompanied by copies of three Testimonials of recent date. All communications on the subject must be endorsed 'T.1.' and a stamped addressed foolscap envelope must be enclosed. Candidates, either directly or indirectly, will be held to be a disqualification for employment.
G. L. GOMME, Clerk of the London County Council.
Education Offices, Victoria Embankment, W.C.
October 13, 1909.

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The successful Candidates will be required to take up their duties in Pietermaritzburg not later than FEBRUARY 1, 1910.

Natal Government Agency,
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Brigg, October 5, 1909.

FRANK C. HETT, Clerk.

UNIVERSITY OF MANCHESTER.

Applications are invited for the post of SENIOR DEMONSTRATOR and ASSISTANT LECTURER in ZOOLOGY, now vacant in consequence of the appointment of Dr. F. W. Gamble to the Chair of Zoology in Birmingham. Details as to the emoluments of the post and further particulars may be obtained on application to THE REGISTRAR. Applications must be sent in before MONDAY, October 25.

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E. B. SHARPLEY, Secretary.

Education Offices, North Shields, October 4, 1909.

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CIVIL SERVICE COMMISSION.—FORTH-

COMING EXAMINATION.—JUNIOR APPOINTMENTS IN CERTAIN DEPARTMENTS (28-19), NOVEMBER 11. The date specified is the latest at which applications can be received. They must be made on Forms to be obtained, with particulars, from THE SECRETARY, Civil Service Commission, Burlington Gardens, London, W.

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Books and Manuscripts.

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To be viewed and Catalogues had.

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LITERATURE

Actions and Reactions. By Rudyard Kipling. (Macmillan & Co.)

THE stories which make up Mr. Kipling's latest volume are rather loosely strung together, so that this book, more than any other by the same author, resembles those casual collections of tales (generally reprints) which both good writers and bad are ready to give to the press, and which in number are probably limited only by the limit of the public patience. Mr. Kipling's past volumes were not so fashioned. Their author showed himself a master of the short story, especially in this, that each of his stories was wont to stand in harmonious relation to the others; so that the complete volume formed what in music is meant by a concerted piece. In view of the fact that, except for occasional poems, Mr. Kipling has given his hand a good deal of rest lately, the casualness of the present work may seem matter of complaint. But, after all, the complaint would be hardly fair, for the author is judged by a standard which he, not another, has given us: taken by itself, there is hardly a tale in this volume which is not unmatchable in its kind, in its alertness, knowledgeableness, the quick understanding of human nature revealed by every scrap of dialogue. All the old charms are here: is it fair to grumble because we have not something more, because (for this must be confessed also) the years have not brought to this brilliant genius the weightiness and the repose of the philosophic mind? Mr. Kipling's political opinions have no doubt matured and strengthened; with them we have here no concern. But his way of enforcing his views still smacks more of the

partisan and the journalist than of the philosopher. Were there any doubt of this, we have only to turn our thoughts for one brief moment to the poet who wrote that phrase about the years which bring the philosophic mind, to appreciate the contrast; for, after all, that poet too had strong enough political opinions, though his expression of them was not like Mr. Kipling's.

If, however, Mr. Kipling's genius has never matured as once we hoped it might, the time has come when our judgment of his work may fairly reach toward finality. In the days of his first meteor-like appearance, Mrs. Oliphant, writing not very sympathetically toward the author, spoke of the limelight flashes which he threw upon life. The phrase is a little grudging, yet it is very apt. It expresses what is still the first impression this writer makes upon us: a something compounded one half of bewilderment, one half of pleasure. To get these vivid, incisive pictures etched (as it were) on the darkness, is itself a pure delight. But when darkness has come back, we are troubled to think what we may have missed, troubled still more to surmise precisely what our author would be at. The first story of this collection, 'An Habitation Enforced,' is an example in point. The plot of it is almost non-existent. It tells how Chapin, an American millionaire, disabled from business by nervous breakdown, is subdued by the charm of English village life and taken—accompanied by his wife—to the heart of the "best people" (as the phrase goes) of the neighbourhood. This is one of the oldest of themes, and among authors of distinction it has been dealt with by Mr. Henry James in 'Covering End,' the short story which was dramatized in 'The High Bid.' There would be nothing in Mr. Kipling's tale if George and Sophie Chapin were lay figures. They are not: we feel their charm, and yet their individuality is not quite strong enough to make them remain with us as creations apart from their story—in other words, when the searchlight has revolved another segment of its circle. The talk of the country folk, too, in this tale is marvellously good. Mr. James could never have accomplished that if he had tried his hand on it. Yet just because it keeps, or is perforce kept, within strict bounds of accomplishment, Mr. James's story seems on reflection more complete and reasonable than Mr. Kipling's. We are clear as to what the former intends. A great part of the other's work seems there just to dazzle us and leave a sense of desire for more and for more light.

On other occasions, however, Mr. Kipling soars beyond comparison. He almost always contrives to attain his great moments. Then he achieves what it is the privilege alone of genius to achieve, the dividing of our souls from our bodies; just as—no, with him not just as, but with not less certainty than—that effect is wrought by some great line of verse. The instant comes (for one example)

in his story of 'A Deal in Cotton,' the quaintest, and in a sense the most unreasonable, of tales, but magnificent in its picture of the gratitude of the old slave-dealer ("Wasn't he rather a pernicious brute, even as they go?" Stalky had asked) for the young sahib who had saved his life:—

"The Hajji then said to me [it is the young sahib's servant Imam Din who is speaking]: Come, and we will make the man-eaters play the cotton-game for my delight's delight.' The Hajji loved our Sahib with the love of a father for his son, of a saved for his saviour, of a Great One for a Great One. But I said: 'We cannot go to that Sheshaheli place without a hundred rifles. We here have five.' The Hajji said: 'I have untied a knot in my head-handkerchief which will be more to us than a thousand.' I saw that he had so loosed it that it lay flagwise on his shoulder. Then I knew that he was a Great One with virtue in him."

This passage, moreover, is an excellent example of the truth and severity of Mr. Kipling's art. He never explains, and any one with the sense of an artist will feel that if he did so the magic of such passages would be gone. This gives us the first intimation that the Hajji is indeed Ibn Makarra the slave-dealer, concerning whom Adam Strickland, replying to Stalky's question above cited, had answered: "Well, his nickname all through the country was 'The Merciful,' and he didn't get that for nothing." And what a sentence is this from Imam Din! "The Sheshaheli do not smell of sour milk as heathen should. They smell like leopards, Sahib. This is because they eat men." From no one but Mr. Kipling could you get its parallel. Some old friends (as the reader will have already guessed) meet us again in this story, 'A Deal in Cotton': Strickland of the Punjab police, his wife (née Agnes Youghal), and their son Adam, now grown up along with the Infant and Stalky of 'Stalky & Co.' The fine essence of the whole tale is given in the eight words we have italicized in our quotation: the theme of 'The Ballad of East and West,' of which Mr. Kipling never tires, nor his readers. But the ostensible plot of the tale is rather jejune and boring. It is always the side winds you must be on the look-out for with Mr. Kipling. The mere picture of Agnes packing her son off to bed in this story would be worth waiting for—so simple, so artfully artless is it, so affecting. In 'The House Surgeon,' again, the ghost-story of the series (for it is a book of samples), how excellently is the adumbration of haunting given!

"It was just then that I was aware of a little grey shadow, as it might have been a snow-flake seen against the light, floating at an immense distance in the background of my brain."

The presentment of Mr. L. Maxwell M'Leod and his hebraistic talk with its perpetual "Ain't it?" and the sudden inadvertence by which he calls himself Max M'Leod, and then again his "good lady" ("She's a Greek, my good lady"),

with a heavily powdered face and black long-lashed eyes like currants in dough—these are excellent touches likely to be thrown away on the rapid reader.

In another tale ('Little Foxes') besides 'A Deal in Cotton' we have an old acquaintance, but here under a new name, Pagett, M.P., figuring as Mr. Groom-bride. It is a story rather poor in itself, and excellent only for its side-lights—or side winds, as we called them just now. Pagett, M.P., is fair mark for satire, but from a literary standpoint not more interesting than a lay figure. So, too, the lesson enforced by the apologue of 'The Mother Hive' is a lesson it were well to learn. But its literary merits are not excessive; and that may be seen by comparing it (say) with one of the apologues or allegories in Froude's 'Short Studies,' 'The Cat's Pilgrimage,' for example. Next to the allegory comes prophecy in 'With the Night Mail,' a picture of aviation in A.D. 2000, which will please some, which is certainly ingenious and well-informed, but which, we confess, we could easily have spared. It plays its part in this rather miscellaneous collection, where, as has been said, we have samples of everything, not omitting short poems such as Mr. Kipling often alternates with his tales; 'The New Knight' is of these the most ingenious, and 'The Rabbi's Song' the most poetical.

A great work 'Actions and Reactions' cannot be called. But the expectation that Mr. Kipling's gifts will ever concentrate on some one stupendous achievement must now be given up. The impression which remains from his multi-form production is great; and that should suffice us.

Jane Austen and her Country-House Comedy. By W. H. Helm. (Eveleigh Nash.)

It is a favourite dogma nowadays with the superior person that literary criticism has nothing to do with biography, and that in estimating an author's work no attention should be paid to the facts of his life. The method adopted by Mr. Helm is in direct opposition to this theory. In the meagre annals of Jane Austen's career he diligently seeks for the raw material of her novels, and from the novels in turn deduces the realities of her personal experience.

We have nothing to say against this system of double entry. In one or two instances, indeed, we should be inclined to carry it further than Mr. Helm. While he emphasizes the general resemblance between Jane Austen's letters and her novels, we are yet more struck by the occasional points of dissimilarity.

When, for example, he suggests that she was lacking in the maternal instinct, he doubtless had in mind the tone of indifference, not to say repugnance, which in the novels marks almost every reference to children. They are recognized as objects of duty, but rarely indeed as sources of joy. Yet from the letters we

know that Jane was not different from other maiden aunts. As a novelist she would heap scorn upon "such attractions as are by no means unusual in children of two or three years old," among others "an imperfect articulation"; but when the child of two or three happens to be her own nephew she dwells with fond repetition upon the specimens of "imperfect articulation" provided by him.

The explanation of what, to modern feeling, is probably the most repellent feature in her books must be sought, not in her character, but in the literary conventions of her day. It was not "good form" to write about children otherwise than in a severely didactic spirit, and this rule was strictly observed by people who knew very much better. Even Johnson, when writing or talking for effect upon the education question, could be as brutal and nearly as commonplace as any of his contemporaries, yet in private he told Mrs. Thrale that he should never have loved his mother as he did if she had not indulged his appetite by giving him coffee. "I lie down and let them roll over me" was Miss Edgeworth's reply when asked how she contrived to be always a favourite with children. If such a sentiment had appeared in her books at all, it would have been placed as an awful warning in the mouth of some foolish mother.

There is another point on which the unsupplemented testimony of the novels might lead us to do their author, and not their author only, something less than justice. Three out of her six heroines are violently ashamed of their own families, with the exception in each case of one or two persons. Their contempt, moreover, is not of the sort which can exist along with a mild degree of affection; rather, it presupposes actual dislike. The novelist's pictures of English home life are, indeed, often gloomy enough to satisfy Mr. Bernard Shaw, and it would be only natural to infer both that she had herself been an exceptional sufferer in this respect, and that the effect had been to develop in her a spirit rather of sarcasm than of sympathy. Yet, as Mr. Helm points out, all the evidence goes to show that Jane Austen in her own home was one of the most lovable of women, and that she was blessed beyond the ordinary destiny of genius in a congenial and appreciative family circle. Here again is a discrepancy between the woman and her work, best explained, as it seems to us, by a reference to the canons of contemporary fiction. In the earlier days of the novel it was considered necessary, even by such an artist as Richardson, that a heroine's shining merits should stand out against the blackness of a background furnished by other less satisfactory members of her sex, a selection from her own family being generally placed in the middle distance. This device was in fact almost an essential part of the novelist's equipment, and we need not wonder that it was resorted to by Miss Austen.

But though we may thus account for the domestic difficulties of her heroines, it is impossible to acquit them of one grave defect—a pitilessness verging on cruelty towards the women (their own relatives or otherwise) whom they consider failures. Womanliness is a characteristic generally associated with these young ladies in the public mind; but Mrs. Jennings with her good-natured readiness to chaff poor Miss Steele about the Doctor, and even Mrs. Bennet with her perennial sympathy for the aspirations of her detrimental younger daughters, show a touch of some womanly quality which is wanting in Elinor and Elizabeth. On the other hand we must set the delightful quixotry of Emma on behalf of Harriet Smith, and it must not be forgotten that even to Jane Fairfax she is softened at once by the mere mention of the words "governess" and "situation."

We are rather surprised that Mr. Helm should think it necessary to defend Miss Austen from a charge of indelicacy. We should have said that in this matter she was entirely on a footing with Miss Edgeworth, Miss Burney, Mrs. Opie, and other eminently decorous women writers of the day. Not one of these novelists deals in heroines who take pleasure in dwelling on the seamy side of life, but they are never for a moment supposed to be ignorant of its existence. Though for the most part they are girls in their teens, their reading and conversation are alike unrestricted; they discuss 'Clarissa' and the *cause célèbre* of the moment without embarrassment, though never with any approach to detail. The Victorian tradition was as yet in the future, but faint signs of its approach may here and there be detected.

Mr. Helm is not alone in inferring from internal and external evidence that no man was ever able to inspire Jane Austen with more than a temperate liking; yet the inference seems hazardous, if not unwarranted. Some people are incapable of exploiting for commercial purposes their own deeper feelings. There is—for the present reviewer, at any rate—an unconvincing quality about the love scenes in Scott's novels, yet Scott was, once in his life, in love, if ever any man was. The testimony of the family goes for little, for in such cases relations even more than the outside world are studiously kept in the dark. Cassandra might be an exception, but to Cassandra a secret of this kind would be as sacred as to Jane.

Mr. Helm's illustrative remarks on such collateral subjects as dress, food, amusements, and social distinctions are entertaining, and on the whole accurate. Curiously enough, he does not notice the remarkable change in public opinion during the last hundred years as regards the profession of teaching—and more especially school-teaching—in the light of a career for gentlewomen. And in his commentary on "Woman is fine for her own satisfaction alone" he omits to observe that this axiom marks a condition

of sumptuary affairs much accentuated since those days, but then comparatively new. Man did not limit his appreciation of woman's dress to "plain, if not actually tailor-made costumes" until his own self-imposed restrictions in the matters of form and colour had robbed him of all interest in either.

We think that Mr. Helm has been well advised in his choice of a theme. There is a soothing atmosphere about his book which harmonizes pleasantly with its subject. He is never dull, and though much of what he says has been said before, it is always expressed in a style which redeems it from the stigma of obviousness. To add that he is never irritating is to signalize a virtue of the rarest among writers of literary criticism. His appreciation contains perhaps too much of the critical element to be wholly acceptable to the strictest sect of Jane Austen enthusiasts; but his applause is as ungrudging as it is discriminating, and has the note of personal affection.

THE MENDICANT AT FIRST-HAND.

'BEGGARS' is a curious and sympathetic study of begging by a successful practitioner of that art in America and in English town and country. It differs from other volumes of the kind in being written in an excellent style, without wild disregard of the rules of punctuation or crude attempts at a philosophy beyond the writer. The point of view of the beggar is plainly and frankly taken, without any reserve or regret. He is a jolly fellow, and his successes make him great, reaching even to "divine genius" when he manages to sleep in a millionaire's bed. When he shows any consideration for common workers and householders, it is a wonderful achievement. The "workhouse tramp," navvy, or anybody who does work for meals and money is regarded as unworthy of a noble profession. If you have worked at a house, you are so ashamed as to conceal the fact from your fellows in a beggars' camp. America is, it appears, by far the best place for begging, and there the real beggar despises mere bread and butter, seeking for hot meals, and a seat "at the table like a Christian." He gets his meal first before he does a job to pay for it, and then purposely breaks the tool he has to use so that he need not complete his wood-chopping. In America the hard-working man is called in scorn a "stiff":

"For instance, one is called a 'shovel stiff,' another a 'cattle stiff'; then there is the 'mission stiff,' and the 'barrel-house stiff.' Shovel stiff is the name applied by tramps to navvies and railroad workers. If one of the latter enters a tramps' camp, being out of work and looking for it, it is not long before he sees that his presence is not wanted. He is generally known by his clothes or his heavy boots. Tramps wear light boots, which are begged at the better class of houses, the inmates of which do not wear heavy boots. So when a man on tramp is seen to have on a heavy working pair, it can reasonably be supposed that he

has bought them, and must have worked to enable him to do so. For this reason he is only a tramp for the time being, and is despised for being a shovel stiff."

The beggar "boards" trains as a matter of course, sometimes seeking a most dangerous position whence he cannot be removed by the officials when once the train has started. They can, however, stone him, and sometimes do.

There is something disconcerting—to say the least of it—to the average Englishman in the perpetual lying which is the main part of the beggar's stock-in-trade; and even masters of the craft have a bad time of it, we gather, when they cross the Atlantic. Chicago Fatty, a famous American beggar, visited Liverpool on a cattle boat, and forty men did not give him "sixteen farthings for the feather"; that is, money for a fourpenny bed.

"Begging in England nearly broke his heart and so sickened him that, when he returned to his own country, New York Slim and Boston Shorty had to feed him, as though he were a babe in arms, until he recovered sufficiently to help himself. Blacky—the half-breed—who claimed to have enough Indian blood in his veins to make himself dangerous if he had cause—Blacky, I say, thought that Fatty would never again be a good beggar. It certainly seemed, for a long time, that this would be the case, until one morning Fatty went out and begged his breakfast, but nothing more. He went out again, begged a meal, a shirt, and a handkerchief. In a day or two this good beggar—almost ruined by a trip to England—began to take a man with him to carry the spoils, as he had been accustomed to do in his prosperous days."

There are in the book many comments of interest. One is that the supposed "beggars' marks" on houses are all nonsense; another, that tramps are much more frightened of women on the road than women are of tramps. Johnson thought that a beggar would prefer to beg from a man, Sterne thought from a woman. Mr. Davies's objection to the latter is based on the fear that the woman is apt to be nervous about tramps.

The author has already given us in his remarkable verse a view of the cheap lodging-house, and here we get further details of the strange manners and customs of these places, where he wrote letters gratis for the illiterate. His reminiscences are vivid, and gain by a quaint simplicity which is delightful after the journalese in which such lives are generally written. We can well believe that he has "a sharp eye and a clear memory" for people he met years ago, and he almost seems to regret his career as an author. The chapters on his literary life offer pungent and somewhat bitter reading, and the old lesson that repute does not necessarily mean money:—

"I am considered to be a liar by those who have read so much about my work, and who at last begin to doubt when I say that Fame in England does not pay so good as begging in America, and that a very small income of my own supports me."

We remark that Mr. Davies's genuine talents and striking career lead to the

sort of reception which spoils an author. He has, it appears, been compared to Daniel Defoe. That is nothing, as praise goes in the indiscriminate press. Who could name off-hand at the present day the modern author of "the finest thing since 'Lear' "? Until we know the quarter from which these comparisons proceed and the authority which is behind them, we must regard them as a cruel sort of kindness to the rising author.

Beggars. By W. H. Davies. (Duckworth & Co.)

The Last King of Poland and his Contemporaries. By R. Nisbet Bain. Illustrated. (Methuen & Co.)

It is sad to think that the writer of the book now before us will furnish us with no more of his very readable productions on subjects connected with Russian and Polish history. Mr. Bain was a careful and engaging writer. He drew his authorities from many sources, as his reading extended over wide fields. In one respect he was especially laudable. He made himself acquainted with several languages but little studied, so that he might go to the original authorities. Apart from the freshness which this communicated he had a fondness for the anecdotic side of history, which he managed with dexterity. He has added some valuable works to the small stock of original compositions on Slavonic studies.

In the present work Mr. Bain sketches the life of Stanislaus Poniatowski. By the majority of readers little is known about Stanislaus, but far more interest is felt in his nephew Joseph, who was drowned in the Elster after the battle of Leipsic. His body was discovered by means of his wig, for, besides the heroic element in him, Joseph was a great dandy and *petit maitre*. As regards his uncle, we hold Mr. Bain's view of him to be in the main correct. Stanislaus was a weak, elegant man, with a general flabbiness of mental fibre. He was little able to stand

In that fierce light which beats upon a throne.

The truest criticism is that such men are fitted only for private stations. We get an admirable picture of him in Coxe's 'Travels,' where Poland and the Poles are drawn to the life. Stanislaus talked learnedly to the good archdeacon on literary topics, Shakespeare among the rest, and leaves a very pleasant impression upon us. He owed his election as king to political intrigue and to the great influence of his family. Mr. Bain gives us a good picture of the social condition of the country, which presented an appalling spectacle in the contrast between the luxury of the nobility and the grovelling poverty of the peasantry. Stanislaus belonged to the gallicizing Poles, as he is described by Mickiewicz in 'Pan Tadeusz.' He appeared in the Diet in French costume, and would not have his flowing locks shorn in the Polish fashion

or wear sabre and high boots. Amidst the frivolities of character which Stanislaus occasionally showed, he was put to the proof in many terrible tragedies, as when he sent poison to his brother, who was compelled to take it, although Primate of Poland. An ignominious death was in preparation for him at the hands of the Poles if he did not do so, as he had been found intriguing with the Germans who were besieging Warsaw. The great day for Stanislaus was when, in 1791, he proclaimed the new Constitution, which, it was hoped, would regenerate Poland. Her enemies, however, were determined that no regeneration should take place. The patriotic Poles despised Stanislaus, as shown by the conspiracy of some of the Confederates of Bar, when he was dragged about the streets of Warsaw. After the final partition of the country and the disgraceful scenes at Grodno, Stanislaus sank into complete obscurity. He was invited to Russia by the Emperor Paul, who settled a pension upon him, but is said to have treated him with great hauteur. One particular story is quoted by some writers that Paul forced Stanislaus to stand up in his presence. His death occurred in 1798, and he was buried in the Roman Catholic Church on the Nevski Prospect. The inscription on his grave has been obliterated by pedestrians, and the exact spot is not known. No one has been willing to be at the pains of restoring the record which commemorated the Romulus Augustulus of Poland—a weak man, not without certain graces, but unable to cope with the powerful forces brought against him.

We must refer those readers who wish to know the more minute history of Poland to Mr. Bain's preliminary chapter. It is frequently a sad story of corruption, even the great Sobieski being in the pay of foreign potentates. We may add that there is abundance of material for the student in the shape of diaries and documents printed by Russian and other historical societies. An interesting correspondence has been published between Stanislaus and Marie Geoffrin, whose *salon* at Paris he frequented when a young man. Many valuable historical publications have been issued by the University of Cracow. The Embassy of Prince Repnin, one of the last Russian ambassadors, tells us how Stanislaus was liable to personal indignity, as when on one occasion at the theatre the actors did not venture to begin till Repnin had made his appearance. Valuable contributions to Polish history have been made by Mr. Kraushar, especially in his editions of the two texts of the memoirs of Kilinski, the Warsaw shoemaker.

The earlier history of Poland must be gathered from Bernard Connor's book and the quaint diary of Pasek, who lived in the reigns of Wladyslaw II. and John Casimir. Here we get strange stories of Polish life. Perhaps the blend which the Poles attempted to make of their Asiatic traditions with the chivalrous institutions of the west comes out most

clearly here. They never assimilate Occidentalism. In costume, habits of life, and theories of politics they remained the same semi-Asiatic people to the end.

To the majority of Englishmen, Polish history is unknown, and many of the difficulties that beset the country are not understood; but Poland still abounds in brave men ready to make any sacrifice for her. Although their land is divided between three masters, their literature still flourishes, and their historical works (for they love to go back to their great past) show no diminution.

We heartily commend Mr. Bain's book, which is the most sympathetic and authentic on Poland since that published some years ago by George Brandes.

NEW NOVELS.

Ann Veronica. By H. G. Wells. (Fisher Unwin.)

MR. WELLS continues to be the apostle of modernism in fiction. His new book is only a variation of the views of contemporary life expressed by him previously in 'Tono-Bungay,' 'Kipps,' and others of his novels as apart from his romances. It is as full of ideas and thoughts as a brook is of water, though sometimes the working-out of the former bewilders a reader who is looking for an orthodox and logical conclusion. Mr. Wells is nothing if not surprising. Here we find him as the urgent if cynical champion of the cause which makes woman eternally dependent on man. He makes abundant fun of the Suffragists. At times, he goes some way beyond good taste, so intense is his modernism. His exposure of mere "faddisms" is breezy enough; but his philosophy in general is hardly such as we might have expected from him. He laughs at the Fabianism which he once cultivated.

But, after all, our concern is mainly with the novel as a novel. The story is astonishingly brilliant, and for sheer vitality of realization some of its scenes are unsurpassed. The characterization is always sound, and often more than that. Perhaps we are least satisfied with Ann Veronica herself, who is the latest representative of the tribe of revolting daughters. She seems rather an invention of the author whereon he designs to hang his theories and cultivate his plot. But her father, the helpless and conventional solicitor, the Suffragist, and the scientific people are all admirably life-like. The end is not quite clear, but we gather that the revolting daughter remains a revolting daughter to the end, though she bows to conventional rules—ostensibly.

Kitty Aubrey. By Katharine Tynan. (Nisbet & Co.)

In this story both characters and setting are English, except for a touch of Celtic blood in the heroine which, we are told, made it easy for her "to be nice to servants." The aforesaid heroine is, after the approved modern fashion,

a pleasing young woman, devoted to philanthropy and the study of medicine. Through her qualifications as a doctor she gains admittance to a house wrongfully closed against her, and there succeeds in accomplishing a series of much-needed reforms. Her adventures are frequently amusing, and the book is by no means dull, but it is a long way behind Mrs. Hinkson's best work.

The Unlucky Mark. By F. E. Penny. (Chatto & Windus.)

THIS readable story deals with the India of to-day. In place of frontier wars, or the death-struggles of old with Sikh, Mahratta, or Moslem, our attention is called to the problems, political and social, which result from the contact of democratic European notions with the secular conservatism of the East. The author contrasts Adam Shah-u-din, major of Imperial Service troops (under the Maharajah of Mysore), a gentleman of long descent and warlike traditions tempered by English public-school and university training, with Dharma Govinda, the plebeian product of Bangalore and Bayewater, whose father's wealth enables him to run a motor-car, a newspaper, and a racing stud, and to direct an agitation from a safe distance. The heroine, an American, owes her life to the gallantry of the one when imperilled by the bomb which is the outcome of the cowardice of the other. Apart from the refrain of unrest the pictures of Indian life and that of English Government circles are graphic and minute. The local colour is excellent.

The Holy Mountain. By Stephen Reynolds. (John Lane.)

ONE of the strangest things about this disappointing story is that the author of 'A Poor Man's House' should have written it. A main point in that book was its human sympathy. In this extravagant mixture of the supernatural and the realistic there is little but mocking laughter. A feeble, half-educated youth, having heard a clergyman in his native town preach an eloquent sermon on removing mountains by faith, expresses, in a rapturous moment, a wish that one of the Wiltshire hills were removed to London. No sooner is the wish expressed than it is fulfilled, and the weak, half-terrified youth is hailed by the cheap press and the churches as a worker of miracles. Mr. Reynolds tries, with more industry than ingenuity, to fit his miraculous event into a framework of realism; but an attempt to put real furniture into a castle in the air could scarcely be more futile. He treats the idea as a means of satirizing the press, the churches, and politicians; but so reckless is he with his scorn and ridicule that his points lose nearly all their force and sting. Even the little Wiltshire town in which the opening scenes occur appears to be without one righteous or sensible inhabitant.

Faces in the Mist. By John A. Steuart.
(James Clarke & Co.)

THIS novel, crude in structure and weak in character-drawing, cannot be regarded as representative of its author's talent. It begins in the Scottish Highlands with the fall of the hero from a precipice while he is trying to find a path through a blinding mist for himself and the daughter of an American millionaire. The progress of the romance thus begun is interrupted by the feud between the family of the hero and that of a lord whose debts condemn him either to bankruptcy or a mercenary marriage. The scene shifts to Egypt and to Syria, where the heroine and her titled suitor are captured by Bedouin robbers, and released through the exertions of the hero, who, at this time, is a railway engineer in the service of the Sublime Porte. There are some picturesque and effective pages, but there is not enough human interest to atone for the unreality of two important characters, the insolent and foolish lord and the heroine's snobbish mother.

Trial by Marriage. By Wilfrid Scarborough Jackson. (John Lane.)

MR. JACKSON'S new novel, though provided with a plot of studious improbability, is not so much a work of humour as of philosophy. It lacks momentum and magnetism, and the reader has occasionally to infer what might have been told with advantage. The hero marries a chorus-girl, who deserts him, and, by a newspaper report of her death, convinces him that he is free to marry again. His second marriage reintroduces him to his legal wife as a blackmailer, and to prevent exposure and the impoverishment of his family he fabricates evidence of suicide and lives under an assumed name, while the mother of his children, thinking herself a widow, idealizes him for their benefit, without regretting his absence. Her engagement to an officer in the army causes a new situation, in which the attitude of her daughter is of much importance. The closing note is in harmony with the idea that parents may find unlimited compensation in filial love for their indifference to each other. The character-drawing is generally good; and here and there we note felicities of humorous expression.

THEOLOGICAL LITERATURE: HISTORY AND CRITICISM.

The Foundations of the English Church. By J. H. Maude. (Methuen & Co.)—This is the first of a series of handbooks of English Church History. It deals with the period extending down to 800 A.D., in which Augustine, Aidan, and Theodore were the principal actors. There is always the difficulty with historical handbooks, and even textbooks, that they may be so crammed with facts that a clear line of narrative is lost. The great figures, too, of an era may of necessity be dwarfed. The late Bishop

of London suggested to the general editor of the series that he should undertake the work, and Dr. Creighton must have recognized a need for this set of handbooks. History, however, has suffered many things from such volumes, as condensation has often destroyed human interest in the subject treated. Mr. Maude has had a long story to tell, and in spite of the limitations imposed on him has told it well. He describes his work as "a humble attempt to give a plain narrative of the facts which have come down to us," and it must be admitted that he has sought to deal with facts and not to traffic in conjectures. The history of the period with which he deals is obscure, and he declares that it "has consequently been exploited by ignorant or unscrupulous controversial writers in the interest of their own theories." Controversial writers are not necessarily unscrupulous. It might be argued that Mr. Maude himself is a controversialist with an interest in a theory of the episcopal ordination in use in the Celtic churches. He asserts that Aidan was consecrated bishop at Iona "either by bishops resident in the monastery or by some called in for the purpose." What is known of Aidan's consecration is derived from Bede's statement that all present at a council in Iona found him worthy to be made a bishop, and "they ordained him and sent him forth to preach." It might be argued from the statement that the ordination was performed by the presbyters of Iona, whose official head was not a bishop. It is known, however, that episcopal ordination was recognized in the Columban Church before Aidan's time, though it is not known that more than one bishop was required for the ceremony. Joceline, in his 'Life of Kentigern,' narrates in reference to the saint that the king and clergy of the Cambrian region, "having called one bishop from Ireland, after the manner of the Britons and Scots of that period, caused him to be consecrated bishop." There is certainly no evidence for the assertion that Aidan was consecrated by bishops, and though readers of Mr. Maude's book would not charge him with being unscrupulous, they might possibly suggest that his description of Aidan's consecration reveals a controversialist's interest in a particular theory.

Early Church History to A.D. 313. By H. Melvill Gwatkin. 2 vols. (Macmillan & Co.)—It is inevitable that the new book of the Professor of Ecclesiastical History at Cambridge should be compared with the posthumous work, also recently published, of the late holder of a similar chair at Oxford. They cover exactly the same period, and they are written almost exactly with the same aim—that of presenting to the general reader the results of recent research and a fresh examination of the facts concerning "the origins of Christianity." They are also written from very much the same standpoint, that of a liberal but "orthodox" Evangelicalism. Dr. Bigg was not at all in sympathy—so far as opinion went—with the older Tractarianism. Dr. Gwatkin is, more decisively, its militant foe. And here lies the weakness of the latter's book. "Events, and still more men, cannot be understood without imagination and sympathy," Dr. Gwatkin rightly says. He is, however, so little in tune with one party of nineteenth-century thinkers that he cannot help dragging them into the history of the first century, with which they have nothing to do, and pointing his moral—he cannot be said to adorn his tale—by wise saws and modern instances which are entirely irre-

levant. He inserts in his first chapter this vigorous tirade:—

"Church history has not always had a bad name in England. It was as respectable as any other till it was covered with reproach by the partizanship and credulity of the Tractarians. Whatever service they did by calling attention to the subject was far outweighed by the scandal of their uncritical methods and unhistorical dogmas";

and so on.

Now there are two objections to this sort of writing. In the first place, it is untrue. Church history had been written continuously in England, and it did not need the Tractarians "to call attention to the subject." Has Dr. Gwatkin never heard of Milner or even Milman? And is he so little acquainted with the history of the subject which he professes as to think that in the Sixteenth, or Seventeenth, or Eighteenth century the famous English Church historians were men without prejudice, or were guiltless (on one side or the other) of what he calls "uncritical methods and unhistorical dogmas"? The Tractarians may, or may not, have been uncritical and unhistorical; but it is nonsense to credit them with originality in such faults. In the second place, Dr. Gwatkin's tirade is pitifully out of place. We have, we trust, outlived such bitterness; and if we have not, it is the business of trained historians to make us do so. What we want, in the present connexion, is a critical examination of the early history of Christianity. We need a candid, unprejudiced presentation of facts, and we are not favourably disposed when confronted at the start by an irrelevant denunciation of writers who have essayed the task and, presumably, been superseded. It is here that Dr. Gwatkin stands in unfortunate contrast to Dr. Bigg, who knew how to examine facts candidly and present them (with however little acceptance to "Tractarians") with a pleasing absence of offence.

We are far from saying that this unhappy absence of a truly historical method spoils our enjoyment of Dr. Gwatkin's book. On the contrary, there is a great deal in it which will appeal to many readers. He shows thoroughness of investigation into the records of events and persons; and he is more complete than Dr. Bigg (though not so interesting) in his analysis of early Christian literature. It should be observed that he takes up what may be regarded as a rigidly conservative position. He fully accepts the miraculous; he takes the history and person of Christ as truly supernatural—"Christ's Person; not his teaching, is the message of the Gospel," he says, for example; he thinks that "the evidence for St. John's authorship seems strong for the Apocalypse, and even stronger for the Fourth Gospel"; and he argues his points with much acuteness as well as vigour. He does not disdain the aid of interesting illustrative details; for example, we observe a note on the possibility of St. Thomas having been in India. On the other hand, he is distinctly impetuous in his writing, and he does not allow himself space in which to advance facts in support of some statements not generally accepted. Thus he says it is "certain" that St. Peter took his wife with him on his missionary journeys. He says of the second and third centuries that "there were officials in the churches, but no orders with an indelible character," and of infant baptism, that "we have decisive evidence" that it "is no direct institution either of the Lord himself or of his apostles," and that "there is no trace of it in the New Testament": all statements which we should hardly expect to find put

forth in an unguarded form by a Professor of Ecclesiastical History. We even observe a trace of *supplicio veri* when we are told that "we find evening communions as late as the fifth century," with no reference to the fact that the evidence for this, except in regard to Maundy Thursday, is local, and relates to a body certainly obscure, and perhaps corrupt; and of apparent ignorance when we are informed that "in the Roman Mass, which contains fragments known to be of extreme antiquity by their utter contradiction of later Roman doctrine, the priest confesses first to the people and is absolved by them," whereas the passage referred to is notoriously not one of the most primitive, but one of the latest, parts of the Roman rite. A careful revision would doubtless remove such passages, as it would some unnecessary repetitions (e.g., that of the effect on the spectators of the heroism of Blandina).

In detail, the reader of Dr. Gwatkin will often be well advised to compare his statements with those of other investigators; for example, in regard to St. Cyprian with Dr. Gore, and to 'The Teaching of the Lord by the Twelve Apostles' with Dr. Bigg. With respect to the Epistle of Barnabas he has missed many points which are caught up by the latter scholar; and the account of Clement of Rome will hardly, we think, convince those who have read the Oxford Professor's illuminative chapter. On the ground of political history Dr. Gwatkin is obviously inferior: one need only compare with Dr. Bigg's his accounts of Trajan and Hadrian, or, perhaps more markedly, that of Marcus Aurelius. On the other hand, he tells the story of the 'Legio Fulminata' better because a little more fully.

On the whole, we find Dr. Gwatkin's book disappointing, partly on account of its presuppositions, and partly because it has had the ill fortune to appear just when the field was occupied by a work in the same style, written with equal knowledge and more spirit.

The Study of Religion in the Italian Universities. By Louis Henry Jordan, in collaboration with Baldassare Labanca. (Oxford, University Press.)—A fair idea of Italy's attitude towards religious research may be gathered from this volume. The first part is an historical sketch, and the second consists of Mr. Jordan's translation of a pamphlet by Prof. Labanca. The latter reviews the indifference and other causes which have always led Italians to look coldly upon critical religious investigation, and are responsible for the very small part it plays in their universities. He pleads for a "broad historical study of Christianity," gradually extending to the popular schools from those above them, and believes that it will purify, not destroy, religion. Mr. Jordan, in the third part of the book, extends his survey beyond official action, dealing with the publications and other independent forces that tend in the same direction, and, in particular, analyzing the possibilities and weaknesses of Modernism, which we have ourselves considered more than once. He thinks that this movement would make great strides if its leaders were less timid, and might possibly even pave the way for a reunion of the Churches.

As regards the Italian Government's pledge to resuscitate the study of religion in the universities, Mr. Jordan makes the suggestion that a corps of specialists should be appointed at a central institution, instead of a few professors at each place.

The book is not always convincing. Something more than mere assertion is necessary if we are to believe, for instance, that the Religious Code stands on the same footing as the Penal and Civil Codes created by the Italian Legislature; that the universities should be the arbiters of "projected" dogmas; or that the State "is bound to restrain the spiritual power of religious faith in the interests of the expanding power of science." As regards minor points, such imperfections as 'Summa Theologicæ' and "necesse est ut [sic]... gradibus... elevare," are occasionally met with. A topical and bibliographical Index helps to make the book a handy guide.

The Message of the Son of Man. By Edwin A. Abbott. (A. & C. Black.)—Dr. Abbott dedicates this book to the sons of man, and describes it as an attempt to help them to understand the message of the Son of Man. The book itself is an introduction to a larger volume, 'The Son of Man,' which is now in the press. The author's interpretation of the name which Jesus himself used may be seen from a short passage in the Preface. "We shall find," he says,

"a close connection between our Lord's self-appellation and His mission. It was not as a new teacher, nor as a new prophet, nor as the greatest of the sons of Israel, nor as the son of David, nor as the Son of God, that Jesus desired to be known when He first came forth from the Jordan to preach good tidings to the world. It was, if we may so say, as a new human being, the new Man, filled through and through with a new human spirit, which He felt Himself destined ultimately to infuse into the hearts of all the sons of man that were willing to receive it."

The appellation is associated by Dr. Abbott, not with the name which occurs once in the Book of Daniel, but with the name which is found nearly a hundred times in Ezekiel. Parallelisms are pointed out between Ezekiel and Jesus, such as the opening of the heavens for both, the coming of the Spirit to both, the carrying to Jerusalem, and the prediction of the destruction of the existing Temple. These suffice to make it probable, we are told, "that in assuming the self-appellation of 'son of man' Jesus had in view something of a spiritual nature common to Him and to Ezekiel alone among the prophets." Dealing with the well-known words in Daniel, Dr. Abbott says that it is important to note that, instead of 'like unto a son of man,' the Authorized Version has 'like the Son of man' (printing 'Son' with a capital letter), and that this is erroneous.

The association of the self-appellation of Jesus with the name often given to the prophet in the book of Ezekiel is not a novelty, but the importance of Dr. Abbott's arguments is in the fact that they help us to see that a certain difficulty regarding the Messianic claims of Jesus may not really exist. If Jesus called himself the Son of Man and the name bore an unmistakable Messianic significance, it is obvious that He claimed to be the Messiah from the beginning of His ministry. The Gospels show, however, that His disciples did not at first recognize in Him the Messiah, and this very fact seems to indicate that the self-appellation in no way implied a Messianic claim. One of the most important chapters of Dr. Abbott's book is that in which he adduces evidence to show that "the Son of Man" was not a Messianic title before Christian times, and if we accept his conclusion regarding the title, we can turn with him to the book of Ezekiel in order to find suggestions for the ideas which were in the mind of

Jesus when He styled Himself the Son of Man, and while the disciples did not see in Him the Messiah.

After setting forth in the first part of the book that the name chosen by Jesus always points to the thought of "Man according to God's intention," Dr. Abbott attempts in the second part to prove that his explanation "harmonizes with the leading characteristics of Christ's life and with our knowledge of His environment and antecedents." Throughout the book he shows not simply the ingenuity now generally associated with his name, but also the clear vision of a keen critic, and gives abundant evidence of accurate scholarship.

Anni Domini. By Mabel M. Lindsay. 2 vols. (Methuen & Co.)—The author tells us that she wrote this book, while she was living abroad, for the purpose of reading it to a few friends, whom she hoped to interest in the life of our Lord. It is not addressed in its published form, she says, to learned scholars, but is intended for men and women of average education and intelligence, whose minds may have been but little turned to the subject. As the title shows, the book is a Life of Christ; and it is told with simplicity, and reveals the piety of the writer. The narrative is taken from the Gospels, and to it are added descriptions of men and places which in many instances are vivid pictures. "My object," the author says,

"in these readings, is to give you a background to the figure of Jesus Christ by describing, as far as I can, the scenery and the local colouring of the people among whom He lived His life on earth."

Her picture of Christ in the Temple with the money-changers may be taken as an illustration of her style. "As soon, therefore," she says,

"as Christ had passed the gates He would find Himself in the midst of a rude jostling crowd.... As He advanced further, the air would resound with the lowing of oxen and the bleating of sheep, with the plaintive voice of the doves and pigeons, as the animals, crowded together, mingled their cries in deafening confusion. As He glanced upwards to the west He would see the great Altar and the shining Sanctuary, and perhaps through the tumult would be heard the voices of the priests and Levites as they ministered at the Altar."

In the introductory chapter there is a useful historical sketch which is intended to illustrate the evolution of events which prepared the way for the Incarnation. Included in the sketch are such subjects as the traditional epic of creation, the code of Hammurabi, the Aramaic language of the people, the Septuagint, the Greek kingdoms of Egypt and Syria, and the Hasmonean dynasty.

The last part of the book deals with the primitive Church, and as this section of ecclesiastical history is studded with unsolved problems, its treatment requires a skilful hand. It might have been better for the whole if this part of the book had been omitted. The writer believes that the authors of the New Testament were all men of one generation, and she refers her readers to Dr. Swete. After Pentecost, we are told, the essential characteristics of the Christian Church could be recognized, and these are "authorised teaching, brotherhood, Holy Communion, and the prayers, whatever this may mean." Then, again, it is stated that "the ordinance of Ministry is a thing apart, a guaranteed succession of witnesses, deriving their mandate from our Lord's commission to the Apostles." The assumption that the Apostle wrote 1 Peter may be allowed, but it is not easy to describe the statement that his inveterate dislike of the

Gentiles is seen in his word of opprobrium "Babylon" applied to Rome. St. Paul's authorship of the Pastoral Epistles and St. Peter's visit to and stay at Rome are not assured facts. It is a mistake to introduce even a reference to a sectarian controversy into a Life of Christ; but apparently the writer of this book thinks otherwise, since she says that "the Dissenters claim that He condemned the priesthood, and that He preferred simple preaching and exhortation to an ordered ritual of established procedure." She boldly asserts that "this is a perversion of truth," and adds that "our Lord was undoubtedly a Reformer, but He was not a dissenter from an established liturgy and consecrated priesthood."

The Gospels in the Light of Modern Research. By the Rev. J. R. Cohu. (Oxford, Parker & Co.).—In his book 'The Old Testament in the Light of Modern Research,' Mr. Cohu showed his ability to set forth with clearness results of Old Testament research and criticism, and in this volume he has justified his reputation as a popular expositor. Though he offers no new theories regarding the composition and authorship of the four Gospels, he states conclusions of the Higher Criticism which are accepted by many sober-minded men. No short book could possibly repeat the arguments of even the most noted writers on the Gospels; but in a critical account of work done in any wide field of research the author must of necessity reveal sympathies when separating facts from fictions. Mr. Cohu, while undoubtedly on the side of the Higher Critics, is never in the company of extremists; and his book may be commended to those who, though they may tremble for the faith, desire to know what scholars of repute believe and teach regarding the Gospels. He admits that the Higher Criticism has an unholy reputation in many quarters, and confesses that the blame lies at the door of the Higher Critics themselves, and that "the sins of the Tübingen school in its early days, and some of its disciples now, have come home to roost." He is not fair, however, to Baur and his followers when he masses them together and says that

"the conclusions and verdict of the Tübingen school may be thus summed up: the New Testament pours a flood of light on the internal struggles of the Christian Church during the second century. Here it gives us valuable information. As a historical record of the life and teaching of Christ it is worthless. The New Testament is nothing but a set of literary fictions of very late date."

It seems that, with a plausible desire for commendation for conclusions accepted by him from the Higher Criticism, Mr. Cohu is willing to strain to exaggeration, and even misrepresentation, his account of Baur's teaching. His general purpose, however, is to demonstrate that modern criticism substantiates the view of the Church as to the age, spiritual character, and inestimable worth of the Gospels. But he may be asked what he means by genuineness in the assertion that

"we may no longer believe S. Matthew or S. John to be Apostolic works, but the Higher Criticism has established their genuineness, their first-century date, and their claims to be regarded as works embodying Apostolic teaching."

The account which Mr. Cohu gives of each of the Gospels is of value, not because of the removal of any fundamental difficulty, but for the statement of the problems concerning these Gospels and solutions accredited by high authority. He reports, for example, the tradition of the connexion of St. Mark with St. Peter, and, after examining the second Gospel itself in relation to that tradition,

says that if the material is in the main supplied by St. Peter, or one like him, St. Mark "has so assimilated, developed, recast it, added to it, that he has wholly transfigured the raw material." Mr. Cohu, in harmony with a fashion of recent years, gives a high estimate of the historical value of the second Gospel and of its spirituality, though, in a strange sentence, he describes the author as illiterate. "Personally," he says,

"if we had the option of one of two eyewitnesses of our Lord's Ministry, either the illiterate but sympathetic Mark, or the learned but dispassionate Harnack, we should greatly prefer Mark in the interests of truthfulness of impression."

Dealing with the fourth Gospel, Mr. Cohu naturally contrasts it with the Synoptics, and examines its characteristics. The leading idea he takes to be "the Word was made flesh," and he compares and contrasts it with the Logos of Philo. He seems to be uncertain, however, regarding the philosophic relation of the writer of the Gospel to Philo, as in one place he states that St. John "was probably not well versed in Philo's philosophy," and in another that the author is "a philosopher-theologian with a good working knowledge of the Alexandrian philosophy of Philo." Mr. Cohu is not much concerned with the question of the authorship. He protests that if the interpretation of the Gospel as given by him is correct, "the question of its authorship is a secondary matter." He favours, however, the idea that the Apostle John was the author.

In a chapter on 'Christianity and Gospel Criticism,' Mr. Cohu, alleging that the Church gave us the Gospels, and that the Gospels did not create the Church, proceeds to say that

"if we were robbed to-morrow of our Gospels, if they were proved historically valueless, we should be greatly the losers, but Christianity would in no wise be undermined. The critics would still have to account for and explain away the Church and her sacraments. Our Gospels are not the foundation of our Faith, they only confirm it."

We are not told in this rhetoric what the foundation of "our Faith" is, but from another passage we learn that it is the tradition transmitted in the Church by word of mouth. It hardly requires to be said that if the Gospels were proved historically valueless this tradition would have a struggle for existence, and in any case the Christianity which is identified with the Church and her sacraments would be but a fragment of the faith which has been cherished by the saints.

OUR LIBRARY TABLE.

Two contributions to the literature of the matters pending between Belgium and this country in regard to the Congo State reach us together. The volume by Mr. E. D. Morel entitled *Great Britain and the Congo* (Smith, Elder & Co.) has an Introduction by Sir A. Conan Doyle, and a pamphlet by the latter is published by Messrs. Hutchinson & Co. under the title *The Crime of the Congo*. Sir A. Conan Doyle's small book contains a powerful indictment, from which some may be repelled by a startling cover, while those who are familiar with Congo history will not be surprised if the contents are horrible enough to explain, if not to justify, the ghastly illustrations.

Mr. Morel's work is more closely devoted to matters bearing on the present stage of controversy. He notes a falling-off in vigour of language on the part of our Foreign Office, and a postponement of action expected by himself and others last year. He also discerns in our *entente* with France a possible cause of weakening in British

Congolese policy, such as to lead him to call on France also to set her house in order as regards her adjoining colony. The French Congo, to which Mr. Morel devotes a portion of his book, is the plague spot in the French dominions—generally well governed in comparison with those of other African Powers. The story of the French Congo has been told in France, but in this country little about it has appeared except from Mr. Morel's pen. Englishmen who read *Le Temps* are aware of facts officially admitted, but few know the completeness of the failure of the Brazza mission of investigation and of subsequent action by French Colonial Ministers. *The Athenæum* has reviewed French books in which the evidence given on the trials of some of the agents of the Republic was set forth. Mr. Morel quotes the articles of M. Pierre Mille to show that further "disclosures lie ahead." Much that is contained in the later pages of Mr. Morel's book is too political, in a controversial sense, for comment in our pages, but we heartily commend to all who desire to make themselves acquainted with the present position of the Congo question this volume by one who has given several years of energetic life to what he evidently feels to be his mission in the world.

THE note of enthusiasm common to writers of books on the Peninsula is prominent in Mrs. Villiers-Wardell's *Spain of the Spanish* (Pitman), but in her case the enthusiasm is unaffected. Any one visiting Spain for the first time might easily do worse than read the book. No country and no people were ever quite so great and gifted as Mrs. Villiers-Wardell believes Spain and the Spaniards to be. There is something amusing in the contrast between the optimistic sketch of the situation given in the first chapter and the actual condition of public affairs in Spain; but a foreigner is apt to go astray in the labyrinth of Spanish politics. The chapters on literature and the theatre contain more than a fair share of mistakes. Lope de Vega did not marry Dorotea (p. 27) on his return from the Armada; Pereda, who is mentioned as residing at Santander (p. 47) died in 1905; and similarly "Clarín" died in 1901. Oversights of this kind are too frequent; but, on the whole, the information given is as trustworthy as can be expected in a volume of this kind.

Ceres' Runaway, and other Essays. By Alice Meynell. (Constable & Co.).—Mrs. Meynell's new volume has all the charm of its predecessors—a charm compounded of a wide range of thought, a well-stored memory, much of the poet's vision, and more of the nicety of diction that marks the conscious literary artist. The quality last named, being often but a single step removed from artificiality, is fraught with some peril, and the author does not always succeed in keeping to the right side of the dividing line. But though exactness of expression be here, at times, such as to betray the effort by which it was attained, the blemish is infrequent. Again, the meditations to which we are invited may be generally inconclusive, but conclusions are not what we seek. We read rather for the deftly turned phrases and the fancies by the way. There is a spell in masterly digression, and Mrs. Meynell passes from subject to subject with ease and naturalness, carrying her readers with her. A case in point is the pleasant disquisition on 'The Sea Wall,' which, touching first upon walls in general and their advantages over railings and the like, proceeds to a vivid little glimpse of an East Anglian coast-scene, branching thence to considera-

tions of Holland, King Charles II., poverty as an incentive to mirth, and Andrew Marvell and the use of the "couplet" favoured by that poet and his day, and working back without sense of constraint to "the waves white against the white sea-wall, under the random shadow of sea-gulls and the light of a shining cloud." Essays no less delightful are 'The Little Language' ("Swift," we are told, "was the best prattler"), 'The Daffodil,' 'Tithonus' (wherein a mild and merited satire is levelled at certain ultra-modern ideals of architectural decoration), and three characteristic studies of child-life, entitled 'The Unready,' 'The Child of Tumult,' and 'The Child of Tumult Subsiding'—of which the last two illustrate yet again the author's intimate comprehension of the springs of childish naughtiness and penitence. The book will appeal to all who take pleasure in the elusive rhythm of prose.

Laurus Nobilis. By Vernon Lee. (John Lane.)—These "Chapters on Art and Life," if they do not contain any new or profound truth, present in an agreeable form certain verities of which it is well that humanity should be now and then reminded. We might have written "leisured" humanity, were it not so clear that Vernon Lee, in this as in all her books, has in view a circle of readers possessed not only of a library in which they may read Plato, but also of abundant spare time to spend in it. To these readers, and indeed to others with less leisure than they, who chance to turn over Vernon Lee's pages, we commend the 'Use of Beauty'—with its insistence on the truth that all the higher forms of pleasure presuppose mental activity. Vernon Lee might have cited the popular drama of England—and other countries—as a proof of her contention that pleasure which can be assimilated without effort is necessarily of poor quality.

All the author's moralizings are not on this high level; one or two of them seem to serve chiefly as a cloak for pet enthusiasms, as when 'Beauty and Sanity' is made the text for a sermon designed to frighten us away from the soul-destroying influences of Wagner and Debussy to the well-regulated society of Handel and the Italian composers of the seventeenth and early eighteenth centuries. Modern music is too psychological, too daring, for Vernon Lee; she condemns its emotional quality as dangerous, and relaxing to the moral fibre; even Beethoven, except in his "serener" moods, she finds apparently demoralizing, judged by the decorous standard of the elder Scarlatti.

Now and again in her sweeping generalizations Vernon Lee appears to take little heed of facts. Can it in truth be said that the Tuscan did not bring his landscape into his pictures? or that his designs, even in fresco, were without thought "for the place or manner in which they were to be used"? Occasionally we get an admitted commonplace offered to us as the result of particular observation. It is true that the beauty of Florentine Renaissance painting is "a visible quality," a quality of the distribution of masses, the arrangement of space; above all, of the lines of a picture... independent of the fact of the object represented being or not what in real life we should judge beautiful."

But this is not peculiar to "Florentine Renaissance painting"; it is true of all painting in all ages everywhere.

Parts of the volume are charmingly written, and certain pages of 'The Art and the Country' show the author at her best.

Unfortunately, there are other passages both obscure and slipshod. The description of Giovanni della Robbia's 'Lavabo' is strikingly clever, regarded as a Ruskinian exercise. From any other point of view it is calculated to irritate, both those who do and those who do not admire the style of 'Modern Painters.'

Masters of Literature.—Scott. Edited by Prof. A. J. Grant.—Fielding. Edited by Prof. G. Saintsbury. (Bell & Sons.)—Scott is the first of a new series, aiming at the presentment in handy form of "the finest passages from the writings of the greatest authors." This concession to the prevalent taste for extract and selection is one of which we do not approve, and to which the work of Scott does not lend itself readily. Apart from his poetry, the Waverley Novels alone offer a field of choice embarrassingly wide, and an editor in deciding upon this or that excerpt, and regulating its length, runs the risk, on the one hand, of offending the enthusiast by the omission of some favourite scene or chapter; on the other, of mystifying those readers—sufficiently numerous nowadays—who possess but an imperfect acquaintance with the subject matter. As for the poetical selections included, we do not think that 'Proud Maisie' and the 'Pibroch of Donald Dhu' can be said to realize the professed ambition of the series. In his prose extracts Prof. Grant has steered a more complex course with skill and judgment, and these are as satisfactory as such extracts can hope to be. The Introduction, besides an adequate biographical sketch, contains a classification and appraisal of the novels in detail. We fancy that few will follow Prof. Grant in assigning first place to 'The Heart of Midlothian.' And if it deserves the first place, why is it accorded only one extract?

For the purpose of the series, which obviously lends itself to cramming, Fielding entails less difficulty, and Prof. Saintsbury has limited his range of selection to the four novels and 'The Voyage to Lisbon.' 'Joseph Andrews,' 'Tom Jones,' and 'Amelia,' are each represented by extracts of sufficient length to make, with judicious editorial comment, a coherent narrative. With 'Jonathan Wild' such a process is scarcely feasible, but the short passage here chosen is certainly typical. The few known facts of Fielding's life and numerous conjectures are duly set out in the Introduction, which further includes vigorous critical reflections upon the novels, plays, and 'Miscellanies.' But we should prefer the essays without the extracts.

MESSRS. DENT send us *Emma* and *Persuasion* in their series of "English Idylls," both illustrated in colour by Mr. C. E. Brock. The books are prettily got up, and the artist's pictures are delightfully dainty, as well as by no means devoid of that touch of malicious observation which is essential.

Things seen in Egypt. By E. L. Butcher. (Seeley & Co.)—This, the latest volume of the "Things Seen" Series, is a pleasantly discursive little work by a lady who has lived for thirty years in Egypt. Personal experiences and descriptions of scenery, smatterings of Egyptology, philology, and history, are retailed in an agreeable tone of chitchat, with the effective inaccuracy of a conversationalist. Here and there we find shrewd touches like the following:—

"Very few, even of the Moslems, will venture to say anything that might seem like praise of English rule..... They have a strong feeling that they can keep on the right side of Providence, so to speak,

by abusing loudly that for which they are most thankful; as a boy will spit upon a coin, which he is delighted to receive, 'for luck'."

a truth which Europeans, as a rule, are slow to realize.

One of the superstitions mentioned in the book is new to us, and the occasional anecdotes will be new to the majority of readers. Mrs. Butcher claims to know Arabic, yet she spells *sakieh* "sakeer," and *zaghârit* "zaghareel"; and on p. 118 we find her gravely puzzled to explain the presence of the "moosh" in *mushrabieh*. The plural of Berberi she gives as "Berberin"; we are familiar only with the form *berdberah*. Of the Tintah *môlid* she declares that it has "lost all religious and national significance." For reasons of public health the fair with its pilgrimage has not been held often of late years; but, when held, it has presented a scene of enthusiasm decidedly religious, as Egyptians understand the word. The name of its patron saint is not Said, but the Sayyid (Lord) Ahmed el Bedawi. Concerning Ibn Tûlûn, Mrs. Butcher writes that he was the first to assume the title of Sultan "in Egypt, or Babylon as it was then called." A fortress near the site of modern Cairo, founded by the Chaldeans, was known as "Babylon of Egypt"; the name was given by Crusading Franks to Cairo with apocalyptic imputations, as it has been applied at various times to Rome and London; but the Arab name for Egypt was always Misr, and the word Misraim in that connexion is found in the Pentateuch. A similar confusion of standpoints appears in the author's remark: "Masr el Kahira has been shortened into Cairo, and that name now covers the remains of all the towns except Memphis." Cairo is simply the Italian form of Kâhireh (victorious), an epithet of the city Masr ("Egypt" *par excellence*). There has been no change that we are aware of. Egyptians call the city Masr at this day.

Mrs. Butcher's predilection, shared by few, for the Copts has betrayed her into one absurdity of special pleading. She writes:

"To quote the words of an Englishman who has lived for years among them: 'It should not be forgotten that there is not a Coptic woman of public bad character in all Egypt. If she falls, shame compels her to turn Moslem.'"

The words may be those of an Englishman, but the argument is distinctly Oriental. The book is illustrated with excellent photographs of scenes in Egypt.

Romance of Empire.—South Africa. By Ian D. Colvin. With Drawings by G. S. Smithard and J. S. Skelton. (T. C. & E. C. Jack.)—This attractively produced volume is one of a series presumably intended for the young, and, in accordance with this design, plenty of space is allotted to the fights and adventures of the early voyagers. The style is brisk and readable, but suffers in some places from fine writing, and in others from laborious attempts to write down to the reader's capacity. But a book intended to place the panorama of South African history in vivid colours before the eyes of boys and girls is hardly an appropriate vehicle for controversial attacks on Dr. Theal, whether Mr. Colvin's objections are justified by the facts or not. We think, also, that the moral issues should be stated as simply and clearly as possible; anything like irony or would-be smartness seems out of place. Again, such a sentence as, "It is a law in life that the more advanced race shall dispossess the less advanced" should not be set down without qualification. The last two or three chapters contain some statements which are strongly biassed, and

the tradition of Tshaka's wars and cruelties (pp. 270-73) loses nothing in the re-telling. It is clear that Mr. Colvin has missed the whole significance of this chief, who, instead of being an isolated and unaccountable monster of cruelty, was the Attila—*mutatis mutandis*, one might almost say the Theodoric—of the African migrations. If the story of 'How Table Mountain got its Cloud' is a genuine piece of Malay folk-lore, as suggested on p. 156 (which, however, we take leave to doubt), we should have preferred the original to the very "literary" version here given. The date 1846 for Diaz's voyage on p. 7, and such spellings as "Cape Bajador," "Kalihari," &c., have escaped the author's notice; and we are unaware of any authority for "Van Riebeck" instead of Van Riebeeck, or, if the older spelling be preferred, Riebeeck. The coloured illustrations are spirited, though the tint of the Hottentots in the plate facing p. 96 is curious and unexpected.

CAMBRIDGE NOTES.

THE term comes upon us, unlike the dawn in Mandalay, by slow degrees. From October 1st to the 13th Cambridge fills slowly, but surely, and every day I expect my most respectable Delilah, Mrs. Blank, bedmaker, to awake me with the cry, "The Philistines are upon thee!" and find the college full of that young life so delightful in theory, and so fatiguing to the elderly man. It promises to be a somewhat important year, not only to the country in general, but also to Cambridge in particular. We are evidently, according to the Vice-Chancellor's speech, to have schemes of reform submitted to us by the Council, and it is to be hoped that these will not be merely administrative, but will go to the root of the matter.

The real point at issue is not the relations of the colleges to the University, nor whether Alma Mater is to have daughters as well as sons, nor even whether a modicum of elementary Greek is to be insisted upon, but how the University may best encourage learning. The only question the world has a right to ask of us is whether we are doing this to the best of our ability, and if we can conscientiously answer "Yes," we need not quail even before the working-man of England. The recent election of a Master to St. Catharine's has caused much criticism as a retrograde step. Of the fifteen colleges which have the right of electing their own Masters, Magdalene and Trinity having the advantage of having their Master selected by an independent authority, no fewer than nine have placed ex-tutors and bursars in that responsible position, most of whom (for there are exceptions) have gained fame as business men rather than as scholars or scientists. St. Catharine's has therefore been guilty of no ordinary offence in having made an effort to benefit the University by electing a scholar, who, they hope, may prove a good administrator, rather than a brilliant man of affairs whose reputation for learning rests mainly on the fact that once upon a time he distinguished himself in a Tripos. I cannot but believe that Dr. Johns, despite his reputation for Assyriology, will do great things for his new college. He has had a very wide experience as a teacher and a parish clergyman, and is much liked in Cambridge; the Chapter at Norwich will certainly gain by having as one of its members a man who has devoted much of his life to learning; and it is to be hoped that before long the Fellows of St. Catharine's will have justified themselves to the world by proving that their

choice of a Master was alike disinterested and judicious.

I confess I have no great belief in all the talk there is about University reform; but I am sure that a very obscure and almost unnoticed change in University examinations is going to work a revolution in Cambridge. By the virtual abolition of the "general" examination, owing to two specials being allowed to take the place of the "general" and one special, the essential character of the pass man will be changed. Up to the present the "poll" man has spent the major part of his time in doing the work which he ought to have done at school. After passing his "Little Go" he was set to work again at cramming up classical books and elementary mathematics. The result has been that he was long a by-word for his lack of interest in all intellectual pursuits; nor could he be severely blamed, for what inducement was offered him to pursue them? Now, however, by being allowed a certain freedom of choice, he will either begin some new study when he comes to Cambridge, and enter upon it with the fascination attendant on its novelty, or he will continue to work at something which had previously appealed to him. The gulf which parted him from the honour man will rapidly disappear, and we shall have a far greater proportion of interested and interesting men to teach than formerly. The day of the lecturer wearily explaining to an apathetic class the difficulties (never the beauties) of Euripides, or telling them the irreducible minimum of knowledge demanded by the examiners concerning the Acts of the Apostles, or looking over their shoulders to see if they have copied aright his masterly solution on the blackboard of a problem involving some simple knowledge of trigonometry, is now at an end, and it seems not unreasonable to hope for a considerable improvement in the studies of the place. The fact that the average man is already far less of an idler than formerly can be safely attributed to the wider choice of subjects which the University now provides. But the effect of this change will be seen mainly in the work of the colleges. At present some colleges deserve the reproach of doing too little, and others too much, for their pass men and merely average students. Here a clever man gets the best teaching possible, and his duller companion is left to muddle along almost unguided, and there the reverse prevails; the energy of the place is devoted to securing that the inferior men pass, and the better scholars are left to provide for themselves. In future there seems to be a prospect of more keenness in every department, and the pass men will be regarded rather as studying for a lower type of honours, than as beyond the pale of real intellectual interests. The effect must be that the college tutor or lecturer who, so to speak, lived all the long winter of his life, like a bear, on the food he had assimilated in his efforts to get a fellowship, will gradually disappear before the man who is constantly studying to keep—whether as a lecturer to "special" or Tripos men—abreast of the times. Further, as subjects multiply, the influence of the University as a teaching body must increase, and a higher standard of efficiency will be demanded of lecturers in pass subjects. Less money will be needed for merely administrative work, and more be left available for endowing research, and the pursuit of learning for its own sake. At present the amount spent on the conduct of a college as a business is out of all proportion to the inadequate sum devoted to the promotion of literature or science. For this the present statutes are as much to blame as anything; and the

remedying of this defect should be the real object of future reform. Its real cause is the legislation of 1878, in which clerical fellowships with college livings on retirement were transformed into prize fellowships without provision for the future. When learning is so scantily endowed as it is in England, it is an abuse to give some 200l. a year for six years to a young scholar, and let him spend the time as a schoolmaster or professional man; and it is equally unreasonable to ask him to do research work till he is past thirty and then turn him adrift without an occupation on which he can live. The difficulty is intensified by the danger of reform sacrificing the college system, with its unique advantages, not the least of which is the real care bestowed on the supervision of the undergraduates. It is as certain that some changes might be for the worse as that we are capable of improvement, and I am inclined to believe that the silent alterations made from time to time by those who control the working of this complex machine are the best means of effecting an enduring amelioration in the old universities. J.

DANTE'S 'CONVIVIO' OR 'CONVITO.'

Fiveways, Burnham, Bucks, October 11, 1909.

THE writer of the article on 'Books on Dante' in last week's *Athenæum* expresses a preference for the form 'Convito' as the title of Dante's treatise, as having "been in use for 300 years or so," as against 'Convivio,' as the treatise "has of late been called at Oxford and elsewhere." As it was at my suggestion that the title was changed from 'Convito' to 'Convivio' in the last edition of the Oxford Dante, perhaps I may be allowed to point out that the form used by Dante himself was undoubtedly 'Convivio.' This form, as was established by Witte in his discussion of the question in his 'Dante-Forschungen' (ii. 574ff.), occurs almost without exception in the MSS. of the treatise, as well as in the first four printed editions (1490, 1521, 1529, 1531). It is the form used by Boccaccio in his enumeration of Dante's works, as well as by the early commentators on the 'Commedia.' It is also the form used by the editors of the first four editions of the 'Vocabolario della Crusca' (1612, 1623, 1691, 1729) in their list of works quoted (it occurs no less than four times, for instance, in the *editio princeps* of 1612, where the abbreviation is given as 'Conuiu.' or 'Conu.'), though 'convito' (in the ordinary sense of "desinare" or "cena") is the only form recognized in the body of the work. Further, though Dante's work was occasionally entitled 'Convito' in the sixteenth century by Bembo, Varchi (who in his 'Ercolano' uses both forms within two or three pages), Bulgarini, Mazzoni, and others, 'Convivio' is the title by which it is referred to by Italian literary historians such as Crescimbeni, Fontanini, Tiraboschi, &c.

The general use of the form 'Convito' for the title of Dante's work dates back, not "300 years or so," but only from 1723, in which year Biscioni published the treatise ('Convito di Dante') in his 'Prose di Dante Alighieri e di Messer Gio. Boccacci'; and even in this edition the title 'Convivio' occurs in some of the head-lines. Following Biscioni's example, succeeding editors of the treatise entitled it 'Convito' until the publication in 1879 of an article by Witte (referred to above) had the effect of drawing the attention of Dantists to the fact that the correct title is 'Convivio,' which is the form officially sanctioned by the Società Dantesca Italiana, and now almost universally used by Dantists.

Perhaps I may be allowed at the same time to observe that the reviewer is in error in describing Dr. Jackson's as the second English translation of the 'Convivio'—it is the fourth; also, there are not "dozens" of English translations of the 'Vita Nuova,' but only eight all told. PAGET TOYNBEE.

* * Dr. Toynbee is, I have no doubt, perfectly correct. Only, if we are to follow the early printed editions, we must also call the book 'L'Amoroso Convivio,' and while we write 'Convivio' on the title we must write 'Convito' in the text. On his own showing the sixteenth-century writers used 'Convito.' I do not mind modifying my three hundred years to two hundred. Nor did I mean, when speaking of dozens of translations of the 'Vita Nuova,' to imply that there were twenty-four or thirty-six such, though I own I am surprised to learn that only eight have appeared, or so many as four of the 'Convivio.' Still, I am not going to challenge Dr. Toynbee at statistics. YOUR REVIEWER.

BRISTOL MEMORIAL TO SYDNEY SMITH.

A QUIET ceremony at which not fifty people were present was held in Bristol Cathedral on the 6th inst. The Sheriff of Bristol unveiled a monument to the memory of Sydney Smith. Nearly a hundred years after the witty Canon concluded his work in the city, Bristol does him tardy honour—perhaps meagre, because Canon Talbot, who initiated the movement to erect a monument, limited his subscription letters to the 800 members of the Liberal Anchor Society, only 50 replying; but it is well that at last there is a monument in the Cathedral that Sydney Smith filled, when before his advent it had been empty, and where he preached such broadminded, if in those days startling sermons.

The inscription on the tablet was written by Mr. S. T. Irwin of Clifton College, and runs as follows:—

To the Glory of God
and

To the happy memory of
The Rev. Sydney Smith, M.A.
A Canon of this Cathedral Church
1828-1831,

This tablet is erected and inscribed,
by members of the Anchor Society,
In the year of grace
1909,

As a tardy recognition
Of one who reasoned liberally,
Illuminating civic wisdom with Christian charity;
Political judgment with social wit,
And common sense with uncommon insight.

The Dean of Bristol explained how Canon Talbot had brought the work to a conclusion; the Sheriff, Mr. Badcock, eulogized Sydney Smith; and Canon Talbot, in speaking of the fact that there was no monument in any church to Sydney Smith (not even in St. Paul's, where he expected to stand with "his back to the wall"), quoted 'Hamlet': "A great man's memory may outlive his life half a year: but, by'r lady, he must build churches, then." JAMES BAKER.

'JEANNE D'ARC, HEROINE AND HEALER.'

THE slab of M. Rössler's discovery at St. Denis—for it is clearly a genuine discovery—is of high interest; but its date, as I said, cannot be ascertained by one who has not seen it, and I do not know the verdict of archaeologists who may have seen it before it was cruelly painted and gilded. Their opinion of the armour in the Invalides is not cited, I think, by M. Rössler in his book; had it

been favourable, I could hardly be ignorant of the fact. We nowhere hear that Jeanne attacked gates with a brace of gigantic axes which would have tried the muscles of Richard Cœur de Lion. I leave the curious and interesting question of the slab to French archaeological experts, with that of "the commemorative cross."

THE REVIEWER.

'THE POE CULT.'

MR. E. L. DIDIER's statements respecting my dealings with Prof. Harrison are as far from the truth as are his references to my correspondence with the late Mrs. Shew and her family. I gave Prof. Harrison permission to make full use of my publications about Edgar Poe in the United States, as he courteously acknowledged in his 'Life of Poe,' but retained all rights over my copyrights in the British dominions. I never threatened Prof. Harrison with a lawsuit, consequently he could not have "said he was prepared to meet Mr. Ingram in a court of justice."

JOHN H. INGRAM.

ARITHMETIC IN THE MIDDLE AGES.

135, East 66th Street, New York.

THE reviewer of Prof. Foster Watson's 'Beginnings of the Teaching of Modern Subjects in England' (*Athen.*, Aug. 21, 1909) remarks that arithmetic "was no part of elementary or grammar-school teaching in the Middle Ages, probably because, as Prof. Watson says, 'there was no ancient classical writer on arithmetic.'" I have not seen the work under review; but the whole statement, as I read it, seems incomprehensibly erroneous. Reviewer and author doubtless are aware that the material of mediæval education commonly was not taken from classical sources directly. For example, Boethius, who died in 525, was a most important purveyor of intellectual pabulum for the Middle Ages. He wrote a 'De Arithmetica,' drawn, as I understand, from the Greek treatise of a certain Nicomachus, who flourished about 100 A.D. Of course, arithmetic was a regular branch of the mediæval Quadrivium (a word apparently first used in this sense by Boethius himself); and Boethius's book was made use of wherever the subject was taught intelligently, by Gerbert (afterwards Pope Sylvester II.), for example, at the cathedral school of Rheims, and by Gerbert's pupil Fulbert (died in 1028), whose labours established the school of Chartres as a centre of mediæval education; and by other teachers after them. I am not writing of these worthies, however, but merely expressing my bewilderment at the statement that arithmetic was not a common branch of elementary education in the Middle Ages, and at the reason given for it.

HENRY OSBORN TAYLOR.

* * * Mr. Taylor's remarks would probably have been different if, before making them, he had read Prof. Foster Watson's book. Prof. Watson does not say that arithmetic was not studied during the Middle Ages, but states that the "Trivium or grammar-school subjects were grammar, rhetoric, dialectic": arithmetic was not included in the Trivium. Prof. Watson recognizes the place of arithmetic in the Quadrivium; he moreover gives much information concerning the scope and method of teaching the subject, and assigns to Boethius a distinguished position among writers on arithmetic. Prof. Watson deals with what

took place in England, so Mr. Taylor's statements—interesting as they are in themselves—concerning Rheims and Chartres, are not of direct application to the subject under consideration.

'FRENCH VIGNETTES.'

IF Miss Betham-Edwards believes that the Cour de Cassation is the same as the Court of Appeal (a mere technical error), or that only two eminent writers remained in France after the Coup d'État, and that the *chefs-d'œuvre* of the others, "with few exceptions, had to be brought out by foreign publishers" (a fantastic misstatement) it is her own affair. But when she prints such propositions in a book sent out by her publisher for review, it is the duty of *The Athenæum* to point out that they have no relation with the truth.

YOUR REVIEWER.

THE ROMAN CHURCH AND CRUELTY TO ANIMALS.

THE opinions of your reviewer on this subject are shared, I notice, by a recent author. In 'My Friends the French,' p. 8, Mr. Robert H. Sherard writes:—

"Alphonse Daudet was a southerner, and in the South, where Catholicism is still so strongly rooted in the minds of people, brute beasts, considered as being soulless, are looked upon as entirely at the merciless disposal of man. Your kind-hearted Spaniard thinks you mad if you complain of the brutalities of his *corridos di muerte*, his bullfights. He can't understand. A bull, a horse; that has no soul? It is of no account. Its blood may be spilled. Its sufferings appeal to no God."

Mr. Sherard strongly repudiates such a view, and exclaims:—

"Oh! the horrors of the Spanish bullfights, the equal horrors of our English slaughter-houses, and that eternal cracking of whips which in Paris no less than in London, but worst of all in the pitiless cities of the South, is like the *claque* of cruel demons applauding the hideous tortures of the damned! Ernest Renan tried to convince me once that there was no future punishment for sinners. Can it really be true that people who are cruel to animals are to escape all punishment? One hopes not."

There is, at any rate, a prospect of present punishment in this country, thanks to the Society for the Prevention of Cruelty to Animals. W. H.

Putney, Oct. 5, 1909.

WITH regard to this interesting question, I think your correspondents will find that no Church has taught or does officially teach anything about the treatment of animals, whatever Sunday-school teachers or clergymen may have done individually of late years. Christian teaching, unlike Jewish teaching, deals with the principal rules of conduct, and the rest must be deduced from its general spirit. The definite propagation of kindness to animals is one of the humanitarian ideas of the nineteenth century, coinciding with the disappearance of cock-fighting and badger-baiting, which were practised in England long after the Reformation. The state of things varies for different animals and in different countries, apart from religious opinions. For instance, horses and donkeys are fairly well treated in England, Belgium, and Germany (including Catholic Bavaria and Austria), badly treated in Sicily and Spain, but not so badly in North Italy, France, or Ireland. Dogs are well treated everywhere in Europe. Cats are often baited by dogs in England, or left to starve during the owner's absence on a holiday. The whole matter is racial rather than religious. G. G. MELTON.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Arnold's Practical Sabbath School Commentary on the International Lessons, 1910, 2/6 net.
Barodia (U. D.), History and Literature of Jainism, 1/6 net.
Chadwick (W. E.), The Social Principles of the Gospel, 1/6 net.
Expresses the conviction that the Social Problem—the problem of to-day—has arisen mainly through forgetfulness of Christian principles among all classes of society and, consequently, through absence of them in practice.

Clark (Henry W.), Laws of the Inner Kingdom, 3/6 net.
Essays in sermon form on the problems of Christian thought and life.

Connolly (Dom R. H.), The Liturgical Homilies of Narsai, 6/ net.
With an appendix by Edmund Bishop on the Cambridge Texts and Studies.

Dowling (Archdeacon), The Patriarchate of Jerusalem, 1/6 net.
Second edition, revised and enlarged, with a preface by the Bishop of Salisbury.
Essays on some Biblical Questions of the Day, by Members of the University of Cambridge, 12/ net.
Edited by Prof. Swete.

Gibson (J. Morgan), Evangelical Heterodoxy, 3/6 net.

Gough (E.), The Miracles of the Gospels, 2d.
One of Barrowford's Theological Tracts.

Hitchcock (F. R. M.), The Present Controversy on Prayer, 2/ net.
The author endeavours to answer certain objections to the practice of prayer, especially of petitionary prayer.

Johnston (Rev. J. S.), The Philosophy of the Fourth Gospel, 2/6 net.
A study of the Logos-doctrine; its sources and its significance, with a preface by the Dean of St. Patrick's.

Lewis (Canon H.), Life as Service, 2/ net.
Some chapters on being actively useful.

Little Flowers of St. Francis of Assisi, the First Twenty Books, 1/ net.

Translated and edited by Thomas Okey. One of the Heart and Life Booklets.

McIntyre (David M.), Life in His Name, 3/6 net.

MacKinnon (Albert G.), Truths of To-day: a Young Man's Creed, 2/6 net.

Miller (Rev. J.), Sermons Literary and Scientific, Second Series, 6/6 net.
Also includes selections illustrative of some of the more distinguished Continental preachers.

Morley (C.), London at Prayer, 7/6 net.

A number of these descriptive pieces and all the illustrations have appeared during the last year or two in *The Pall Mall Magazine*.

Notes on the Scripture Lessons for the Year 1910: Expository, Practical, and Suggestive, 2/6 net.

Oesterley (Rev. W. O. E.), Our Bible Text, 2/ net.
Treats of some recently discovered Biblical documents, with an appendix and 5 plates. Second and enlarged edition.

Peloubet's Select Notes on the International Lessons for 1910, 4/6 net.

Plummer (Rev. Alfred), An Exegetical Commentary on the Gospel according to St. Matthew, 12/ net.
A sequel to the Rev. W. C. Allen's work on St. Matthew in the International Critical Commentary.

Saint Theresa, the History of her Foundations, 4/6 net.
A translation from the 1881 edition, in which the saint continues her 'Life' from the foundation of St. Joseph's Convent at Avila, and in the account of her journeys gives a vivid glimpse of Spanish life in the sixteenth century. Has a preface by Sir E. M. Satow.

Scott (Rev. J. J.), The Apocalypse, 3/6 net.
Six lectures delivered last Lent in Manchester Cathedral.

Stanton (Vincent Henry), The Gospels as Historical Documents: Part II, The Synoptic Gospels, 10/ net.

Stewart (A. D.), Out of the Darkness, 3/6 net.
Illustrations of adventure, suffering, and progress in the mission-field.

Stewart (D. Melville), An Impregnable Faith, 2/6 net.

Tolstoy (Leo), What I Believe ('My Religion'), 1/ net.
New edition.

Warneck (Joh.), The Living Forces of the Gospel: Experiences of a Missionary in Animistic Heathendom, 5/ net.

Whyte (Alexander), Thomas Shepard, Pilgrim Father and Founder of Harvard: his Spiritual Experience and Experimental Preaching, 2/6 net.

Law.

Banking (D. F. de l'Hoste) and Spicer (Ernest E.), A Primer of Company Law, 5/ net.

Yearly Practice of the Supreme Court for 1910, 25/ net.

Fine Art and Archaeology.

Billings (R. W.), The Baronial and Ecclesiastical Antiquities of Scotland, Vol. III., 7/6 net.

Borenius (Tancred), The Painters of Vicenza, 1480-1550, 7/6 net.

Brockwell (Maurice W.), The National Gallery: Lewis Bequest, 5/ net.

Explains the excellent results derived from the bequest by Thomas Denison Lewis in 1863, the yearly income from which is about 246l. A special feature is Appendix D, which contains tables compiled, with Mr. Bernhard Berenson's special permission, on the basis of his well-known books on Italian art, to show the relative importance of the National Gallery as compared with the leading public galleries and private collections of the world.

Bushman Paintings, copied by M. Helen Tongue, 63/ net.
With a preface by Henry Balfour. See p. 467.

Collins (W. W.), Cathedral Cities of Spain, 16/ net.
Deals with the life and history of the cities as well as the architecture and history of the cathedrals, and has illustrations by the author.

Ellwood (G. M.), English Furniture and Decoration, 1680-1800, 25/ net.

Aims at giving a comprehensive survey of the furniture produced in England between 1680 and 1800, with 187 plates, comprising upwards of 380 examples, from photographs.

Grappe (Georges), E. M. Degas, 5/ net.
Contains 1 cut in four colours, 6 drawings on art paper, 54 tinted illustrations, and 1 engraving. Part of the International Art Series.

Hughes (Leonard), A Guide to the Church of All Saints, Maldon, 2/6 net.

With outlines of its history and appendix, chiefly of original documents and authorities.

Johnson (Clifton), The Picturesque Hudson, 5/ net.
An account of its history, situation, and lore, illustrated by the author, forming an addition to the Picturesque River Series.

Lamb (Charles and Mary), Tales from Shakespeare, 7/6 net.
Illustrated by Arthur Rackham.

Millar (Andrew), Scumbling and Colour Glazing, 3/ net.
Palestine Exploration Fund, October, 2/6 net.

Potter (Oliver M.), The Colour of Rome, Historic, Personal, and Local, 20/ net.
With an introduction by Douglas Sladen, and illustrated by Yoshio Markino, who also contributes an essay.

Swift (J.), Gulliver's Travels, 7/6 net.
Illustrated by Arthur Rackham.

Van Dyke (John C.), The New New York, 17/ net.
A commentary on the place and the people, with illustrations by Joseph Pennell. New York is not a classical, symmetrical city, but the variety and picturesqueness of its architecture are well brought out in the chalk drawings—some in colours on tinted paper—by Mr. Pennell. Mr. Van Dyke gives adequate descriptions of the illustrations, and deals with the life, trade, and traffic of the city.

Poetry and Drama.

Bennett (A.), A Midnight Fantasy.
Broadside for September.

Published monthly at the Cuala Press.
Cooper (Melicent), A Perfect Cure, and other Plays for Girls, 1/6 net.

Gould (Gerald), An Essay on the Nature of Lyric, illustrated from the History of English Poetry, 2/ net.

The historical matter in this essay is largely drawn from 'Early English Lyrics,' edited by E. K. Chambers and F. Sidgwick, with Mr. Chambers's Essay on 'Some Aspects of Medieval Lyric,' and Mr. Sidney Lee's edition of 'Elizabethan Sonnets,' with his introductory essay.

Shakespeare's Plutarch: Vol. I., containing the Main Sources of 'Julius Caesar'; Vol. II., containing the Main Sources of 'Antony and Cleopatra' and of 'Coriolanus,' 2/6 net each.

Edited by C. F. Tucker Brooke.
Squire (J. C.), Poems and Bandelair Flowers, 2/ net.

Stead (W. Force), Moonflowers, 1/ net.
A book of fancies.

Stewart (H. S.), Fleeting Fancies, 2/ net.
Illustrated by the author.

Waugh (Constance E.), Holiday Plays for Girls, 4d.
Wilde (Oscar), An Ideal Husband: The Importance of being Earnest, 5/ net each. In the handy reissue.

Music.

Streitfeld (R. A.), Handel, 7/6 net.
The book is divided into two sections, the first devoted to the composer's life, the second to criticism of his works. The illustrations comprise portraits and contemporary engravings.

Bibliography.

Montrose Public Library Fourth Annual Report.

Philosophy.

James (W.), The Meaning of Truth: a Sequel to 'Pragmatism,' 4/6 net.

Moon (R. O.), The Relation of Medicine to Philosophy, 4/6 net.
The first three chapters have appeared in *The British Medical Journal*.

Sibbren (Ireleada), The Celestial Keys, 5/ net.
Considers religion in its connexion with civilization and the advance of science, and prophesies a future when a glorified humanity shall realize the universality of Cosmic Law.

Tweedle (C. L.), Man's Survival after Death; or, The other Side of Life in the Light of Human Experience and Modern Research, 6/ net.

History and Biography.

Beach (Mrs. W. Hicks), A Cotswold Family: Hicks and Hicks Beach, 12/ net.
Contains 35 illustrations.

Belloc (Hilaire), Marie Antoinette, 15/ net.
With 31 illustrations and 4 maps.

Berry (W. G.), John Milton, 2/ net.
One of the Men of Fame Series. Designed for use in Secondary Schools and Reading Circles, and has many illustrations.

Butler (H. Montagu), Ten Great and Good Men, 6/ net.
Consists of ten lectures, including Burke, the second William Pitt, George Canning, &c.

Caithness and Sutherland Records, October, 1/ net.
Clutton-Brock (A.), Shelley, the Man and the Poet, 7/6 net.
A study of his character and genius in narrative, with a running commentary of criticism. Contains 8 illustrations.

Davey (R.), The Nine Days' Queen: Lady Jane Grey and her Times, 10/6 net.
Edited, and with introduction, by Martin Hume, and contains 12 illustrations.

Davis (W. Stearns), An Outline History of the Roman Empire (44 B.C. to 378 A.D.), 3/ net.
Written for college Medieval History classes.

Dictionary of National Biography: Vol. XX. Ubaldini-Whewell, 15/ net.

Edgumbe (Richard), Byron: the Last Phase, 10/6 net.

A record of events and impressions accumulated by the author during nearly forty years of close study, and counterworking the views of Lord Lovelace as stated in his 'Astarte.'

Forman (M. Buxton), George Meredith: some Early Appreciations, 5/ net.

The twenty-three articles in this volume have been chosen from a collection of over one hundred as worthy of preservation in a form more accessible than that in which they originally appeared.

Hardman (William), A History of Malta during the Period of the French and British Occupation, 1798-1815, 21/ net.

Hill (Constance), Marie Edgeworth and her Circle in the Days of Bonaparte and Bourbon, 21/ net.
With numerous illustrations by Ellen G. Hill, and reproductions of contemporary portraits.

Index to the Five Volumes of the 'Complete Baronetage, 1611-1800,' by G. E. C.

An appendix contains some few baronetcies which were omitted, or imperfectly dealt with, in the work itself.

King (Rev. J.), W. G. Lawes of Savage Island and New Guinea, 5/ net.

With an introduction by the Rev. R. W. Thompson, and contains a map, photograph portrait, and numerous other illustrations from photographs.

Lagden (Sir Godfrey), The Basutos: The Mountaineers and their Country, 2 vols.

A narrative of events relating to the tribe from its formation early in the nineteenth century to the present day, with 70 illustrations and 9 maps.

Letters from George Eliot to Eliza Stuart, 1872-1880, 5/ net.
Edited by Roland Stuart.

MacCunn (Florence), Sir Walter Scott's Friends, 10/ net.
With 9 illustrations of various notabilities.

Marsant (James), J. B. Paton, Educational and Social Pioneer, 4/6 net.

Morel (E. D.), Great Britain and the Congo.
See p. 459.

Morse (Anson Ely), The Federalist Party in Massachusetts to the Year 1800.

Orkney and Shetland Records, October, 1/6 net.
Reminiscences of Charlotte, Lady Wake, 12/6 net.

Edited by Lucy Wake. In the earliest of the 'Reminiscences' will be found a description of life in Scotland and Edinburgh society in the beginning of the nineteenth century.

Smalley (G.), The Life of Sidney H. Waterlow, Bart., London Apprentice, Lord Mayor, Captain of Industry, and Philanthropist, 10/6 net.

An account of his successful career, in which business was combined with philanthropy, written by one who was a close friend.

Ward (A. W.), The Electress Sophia and the Hanoverian Succession, 3/6 net.

Second edition, revised and enlarged. For notice see *Athen.*, Jan. 30, 1904, p. 135.

Westcott (Brooke Foss), The Two Empires, the Church and the World, 6/ net.

Consists of lectures on early Church history delivered by Dr. Westcott at Cambridge during the earlier years of his tenure of the Regius Professorship of Divinity, edited and put into narrative form by the lecturer's son.

Willis (W.), Studies in the Peerage, 1/ net.

Geography and Travel.

Benn (Edith F.), An Overland Trek from India by Side-Saddle, Camel, and Rail, 15/ net.

The record of a journey from Baluchistan to Europe, with 80 illustrations and a map.

Cassell's Atlas, by J. G. Bartholomew, 12/6 net.
Contains a series of maps of the world, and a full index of geographical names.

Holbach (Maude M.), Bosnia and Herzegovina, 5/ net.
Some wayside wanderings, with 48 illustrations from photographs by O. Holbach and a map.

Jerrold (Walter), Highways and Byways in Middlesex, 6/ net.
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Lynd (R.), Home Life in Ireland, 5/ net.
Gives an account of the political, religious, and literary aspects of Ireland, and the life and customs of the Irish, with illustrations from photographs.

Paris in 1814; or, A Tour in France after the First Fall of Napoleon, from the Journal of William Root.

Edited by Sir Henry A. Ogle.
Townshend (Capt. A. F.), A Military Consul in Turkey, 16/ net.

The experiences and impressions of a British representative in Asia Minor, with 29 illustrations.

Sports and Pastimes.

Breaking and Training Dogs, by Pathfinder and H. Dalziel, 6/6 net.

Third edition, revised and enlarged by J. Maxtee. Contains concise directions for the proper education of dogs, both for the field and as companions.

Dunn (Archibald), Auction Bridge, 5/ net.
North (Lord), Hunting, 2/6 net.

Education.

Matriculation Directory, September, with Articles on Textbooks, 1/ net.
One of the University Tutorial Series.

Philology.

Baring-Gould (S.), Family Names and their Story, 7/6 net.

Jackson (Carl N.), Classical Elements in Browning's Aristophanes' Apology.
Reprinted from the Harvard Studies in Classical Philology, Vol. XX.

School-Books.

Ajaccio à Sainte-Hélène, founded on the 'Napoleon' of Alexandre Dumas père, 1/ net.
Adapted by F. W. M. Draper.

Buxton (E. M. Wilmot), By Road and River, 2/ net.
A descriptive geography of the British Isles, with 12 illustrations and 12 maps.

Firth (E. E.), English Literature for Schools, 2/6 net.
With 4 maps. One of Methuen's Junior School-Books.

Godfrey (C.) and Siddons (A. W.), *Geometry for Beginners*, 1/
Homer Iliad, Books XI and XII, 1/
 Translated into English prose by E. H. Blakeney.
 One of Bell's Classical Translations.
 Ladner (J. W.), *The Invicta Number Scheme and Handbook*
 to accompany the Invicta Number Board, 3d. net.
 A method, evolved through actual class teaching,
 for enabling children to learn the elements of arithmetic
 practically.
Poems for Junior Schools: Book IV. Poems of Home;
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Narrative Poems, 3d. each.
 Edited by C. L. Thomson.
 Thomas (W. Jenkyn), *Heroes of Wales*, 1/4

Science.

Chatley (Herbert), *Stresses in Masonry*, 3/6 net.
 Cooper (C. S.) and Westell (W. P.), *Trees and Shrubs of the*
British Isles, Part XII, 1/ net.
 Illustrated by C. F. Newall.
 Curtis (A. C.), *The Small Garden Useful*.
 Illustrated with photographs and plans.
 Eisenhart (Luther Pfahler), *A Treatise on the Differential*
Geometry of Curves and Surfaces, 20/
Equinox, Vol. I, No. II, September, 5/
 A review of "Scientific Illuminism."
 Gore (J. Ellard), *Astronomical Curiosities*, 6/ net.
 Curious facts, fallacies, and paradoxes collected from
 various sources by a well-known astronomer.
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 Edited by Sir William and Lady Huggins, with
 66 illustrations.
 Jago (W.), *A Manual of Forensic Chemistry, dealing*
especially with Chemical Evidence, its preparation and
Adduction, 5/ net.
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 Jones (Owen), *Ten Years of Gamekeeping*, 10/6 net.
 Journal of the Royal Statistical Society, September, 5/
 Kirby (W. Egmont), *Butterflies and Moths of the United*
Kingdom, 7/6 net.
 With a systematic arrangement of families and
 genera, indexes of scientific and popular names, and
 70 coloured plates.
 Larken (E. P.), *Leisure Hours with Nature*, 5/
 Contains 257 illustrations.
 Lassar-Cohn (Dr.), *Chemistry in Daily Life*, 6/
 Translated by M. M. Pattison Muir. Popular lectures,
 with 25 woodcuts in the text. Fourth edition, revised
 and augmented.
 Lucas (A. H. S.) and Le Souef (W. H. D.), *The Animals of*
Australia, 15/ net.
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 Prasad (Ganesh), *A Textbook of Differential Calculus, with*
numerous Examples and Answers, 5/
 Smith (J. Cruickshank), *Oxide of Zinc, its Nature, Properties,*
and Uses, 3/ net.
 Stebbing (E. P.), *Insect Intruders in Indian Homes*, 6/ net.
 Stewart (A. W.), *Recent Advances in Physical and Inorganic*
Chemistry, 7/6 net.
 With an introduction by Sir William Ramsay, and
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Juvenile Books.

Alcott (Louisa M.), *Little Women*, 2/6 net.
 A new edition, cleverly illustrated by M. V. Wheelhouse.
 Biggs (A. H.), *The Marquis' Heir*, 2/6
 A tale of the early years of the French Revolution,
 with illustrations by Harold Piffard.
 Blake (Mervyn), *The Ruth Stories*, 1/
 With 23 original illustrations.
 Bramston (M.), *The Failure of a Hero*, 2/
 A tale of Shakespearean days, with illustrations by
 Adolf Thiede.
 Hollis (Gertrude), *Leo of Mediolanum*, 2/6
 A tale of the fourth century, with illustrations by
 Adolf Thiede.
 Webster (T.), *Reuben the Fisherman*, 2/
 A Lowestoft romance, with illustrations by Harold
 Piffard.

Fiction.

Albanesi (Madame), *A Question of Quality*, 6/
 Relates an extraordinary devotion to a father's
 memory, and the dramatic result of a curious inheritance.
 Ayscough (John), *San Celestino*, 6/ net.
 Described as "an essay in reconstruction."
 Bathe (Lillie de), *All at Sea*, 6/
 The adventures of a pretty woman who goes on a
 voyage in the same boat with her husband. By arrangement
 they keep apart, she posing as a widow, and he as
 a bachelor.
 Broughton (Rhoda), *Nancy*, 7d. net.
 Calvary, by Rita, 6/
 A tale of religion and mysticism wherein the Parisian
 life of the Boulevards and that of the "Smart Set" in
 London are unsparingly criticized.
 Chambers (R. W.), *Special Messenger*, 6/
 Tells the life of a girl who volunteers her services as
 a special messenger in the times of the American Civil
 War.
 Crawford (F. Marion), *Marzio's Crucifix*, 7d. net.
 New edition. See *Athen.*, April 23, 1888, p. 532.
 Davidson (Lillias C.), *A Sword in Ambush*, 6/
 The scene is laid chiefly in Biarritz.
 Dixon (W. Willmott), *King Hal—of Heronsea*, 6/
 The story of a man's infatuation and a woman's perversity.
 The time is the latter part of the nineteenth
 century, and the scene is laid variously in the South of
 England, on the West Coast of Ireland, in the Isle of
 Man, and in London.

Farquharson (A. C.), *A Crucial Experiment*, 6/
 A wealthy man of artistic temperament marries a
 young girl in order to give her the opportunity of
 developing her musical genius, and the results are
 depicted.
 France (Anatole), *The Merrie Tales of Jacques Tournemine*,
and Child Life in Town and Country, 6/
 Translated by Alfred Allinson.
 Gerard (Morice), *The King's Signet*, 6/
 The adventures of a family pledged to the Royalist
 cause in the days before the Restoration.
 Green (Anna K.), *A Woman of Mystery*, 6/
 Starts with the disappearance of a bride within
 twenty-four hours of her marriage.
 Hamilton (Cosmo), *Plain Brown*, 6/
 A summer story.
 Hewlett (Maurice), *The Forest Lovers*, 5/ net.
 New edition, with illustrations in colour by A. S.
 Hartrick. For notice see *Athen.*, July 16, 1898, p. 93.
 Hichens (Robert), *Bella Donna*, 2 vols., 4/ net.
 A tale of a man's endeavour to reclaim a woman
 fundamentally worthless.
 Hird (E.), *The Deeper Stain*, 6/
 A story in which a whole family sacrifice their
 interests for the sake of a worthless brother.
 Hocking (Joseph), *The Romance of Michael Trevail*, 3/6
 Deals with a young Cornish miner who becomes a
 minister, and whose preaching draws crowds.
 Klein (C.), *The Music Master*, 6/
 Founded on the play produced by David Belasco.
 Marriott (C.), *The Intruding Angel*, 6/
 The story of a loveless marriage.
 Norris (W. E.), *My Friend Jim*, 7d. net.
 New edition. See *Athen.*, Sept. 4, 1886, p. 303.
 Pasture (Mrs. Henry de la), *The Tyrant*, 6/
 A picture of a household under the despotic sway of
 an ill-tempered paterfamilias. The scene is laid upon
 the Welsh borderland.
 Phillpotts (Eden), *The Haven*, 6/
 A story of Devon.
 Rhodes (Kathryn), *The Desert Dreamers*, 6/
 The story is worked out partly in Paris, and partly in
 the desert village of Benyeh.
 Rickert (Edith), *The Beggar in the Heart*, 6/
 The scene is for the most part laid in London.
 Rowland (Henry C.), *Germaine*, 6/
 The heroine is left to the care of a guardian, who
 neither suspects her love for him, nor his own feelings
 towards her, until after his marriage with another.
 Russell (W. Clark), *A Strange Elopement*, 7d. net.
 New edition. See *Athen.*, Feb. 20, 1892, p. 240.
 Sandys (Sydney), *Jack Carstairs of the Power House*, 6/
 The story of a young engineer, with 4 illustrations by
 Stanley L. Wood.
 Valzey (Mrs. G. de H.), *Old Friends and New*, 6/
 A series of short stories.
 Williamson (C. N. and A. M.), *The Motor Maid*, 6/
 One of the authors' well-known stories of motor-cars.
 It is in the form of an autobiography of a girl of good
 family, who is forced by circumstances to take a situation
 as maid to the wife of a commercial magnate on a
 motor-car tour.

General Literature.

Abbott (C. Conrad), *The Rambles of an Idler*, 5/ net.
 The observations and reflections of a nature-loving
 philosopher.
 Baker (J. Johnson), *The Economy of Temperance*, 6d.
 Twelve lessons on the economic aspects of temperance,
 forming a course of lessons for adult societies and
 senior Bands of Hope. New and revised edition, with
 recent statistics.
 Barker (J. Ellis), *Great and Greater Britain, the Political,*
Naval, Military, Industrial, Financial, and Social
Problems of the Motherland and Empire, 10/6 net.
 Deals with such questions as the unification and
 political organisation of the Empire, its economic
 advancement, Imperial defence by land and sea,
 Imperial diplomacy, the Labour problem, education,
 &c.
 Beerbohm (Max), *Yet Again*, 5/ net.
 A selection of previously printed essays.
 Dixon-Spain (T.), *A Practical Guide to the Formation and*
Management of Parochial Branches of the Church of
England Temperance Society.
 New edition, revised and edited by A. F. Harvey,
 with an introduction by the Bishop of Croydon.
 McLaren (Lady), *The Women's Charter of Rights and*
Liberties, 6d. net.
 Fourth edition.
 Marcs (Geo. Carl), *The History of the Type-Writer*, 6/ net.
 Mathews (E. H.), *Band of Hope Outline Addresses Part*
XV. Word Pictures and Lessons from History, 4d.
 Milne (J.), *My Summer in London*, 6/ net.
 Including much bookish and other gossip, illustrated
 from special photographs by W. J. Roberts.
 Myers (Jack M.), *Stories of the Rabbis*, 1/ net.
 These stories, reprinted from "The Story of the
 Jewish People," give an account of the lives of great
 Rabbis of the first two centuries of the present era, who
 helped to build up the Mishna—the basis of the
 Talmud.
 Old-Lore Miscellany of Orkney, Shetland, Caithness, and
 Sutherland, October, 2/6
 Winterbotham (J. B.), *Moretum Alterum*, 5/ net.
 Impressions and reflections on a variety of subjects—
 such as memories, oblivion, drinking songs, and sermons
 —knit together by quotations.

Pamphlets.

Bannister (Rev. A. T.), *Working for Temperance: an Appeal*
to You, 1d.
 A sermon preached in Hereford Cathedral.
 Carpenter (Right Rev. W. Boyd), *The Making of Character*,
 1d.
 A sermon preached in Durham Cathedral on the
 Diocesan C.E.T.S. Festival, Oct. 18, 1908.
 Chapter and Verse; or, *The Nation's Deadweight of Pre-*
ventible Ills, 1d.
 Thoughts for one and all.

Craig (Rev. O.), *China and England: Opium and Drink*, 1d.
 A sermon preached on Temperance Sunday, Nov. 8,
 1908.
 Every-Day Dramas for Temperance Meetings and School
 Entertainments: No. 69, *A New Start*, No. 70, *Our*
Christmas Goose, both by Geo. Fuller, 4d. each.
 Holland (H. Scott), *A Message of Joy: an Appeal for the*
C.E.T.S., 1d.
 A sermon preached in Christ Church, Albany Street,
 on Diocesan Temperance Sunday.
 Johnson (Harriet M.), *The Sale of Intoxicants to Children*,
 1d.
 Madden (Ven. T. J.), *Why I am an Abstinence*, 1d.
 Sayer (Dr. Ettie), *The Prevention and Cure of Intemper-*
ance, 1d.
 An address delivered at the Church House, West-
 minster, April 29, 1909.

FOREIGN.

Theology.

Jastrow (M.), *Die Religion Babylonien und Assyrien*,
Part 14, 1m. 50.
Fine Art and Archaeology.
 Wörter und Sachen, Part II., 14m. 80.
Wörter und Sachen is now in its twentieth year, and
 this section contains 129 illustrations and a map.

Poetry.

Presher (R.), *Freut euch des Lebens*, 3m.
 An anthology of German lyrics.

History and Biography.

Bode (W.), *Charlotte v. Stein*, 7m. 50.
 Bratli (C.), *Filip den Anden af Spanien: hans Liv og*
Personlighed.
 This Danish work has 6 illustrations, the frontispiece
 representing Philip at sixty.
 Meyer (E. M.), *Goethe u. seine Freunde im Briefwechsel*,
 hrsg., Vol. I., 6m.
 Murat (Prince), *Lettres et Documents pour servir à l'Histoire*
de Joachim Murat: Vol. III. Gouvernement de
Paris, 1804-5.
 For notice of Vol. II. see *Athen.*, Jan. 30, 1909, p. 129.

Philology.

Mélanges Hartwig Derenburg (1844-1908), 16fr.
 Thirty-nine papers by Orientalists.

Fiction.

Bordeaux (H.), *La Croisée des Chemins*, 3fr. 50.
 Dhany (M.), *La Fille de Racine*, 3fr. 50.
 Freussen (G.), *Klaus Hinrich Baas*, 5m.
 Wolzogen (E. v.), *Da werden Weiber zu Hyänen*, 3m.
 Woussanne (H. de), *Roman pour ma Fiancée*, 3fr. 50.
 Zobelitz (F. v.), *Das nette Mädel*, 6m.

General Literature.

Lillienron (D. v.), *Nachlass*, 2 vols., 6m.
 A collection of 'Gedichte' and 'Novellen.'

* All Books received at the Office up to Wednesday
 Morning will be included in this List unless previously
 noted. Publishers are requested to state prices when
 sending Books.

Literary Gossip.

THE 'Memoir of Sir Wilfrid Lawson upon which Mr. George W. E. Russell has been for some time engaged is expected from Messrs. Smith & Elder by the end of the present month. It is founded on a volume of 'Reminiscences' which Sir Wilfrid wrote in the last years of his life as a record of certain Parliamentary and public incidents. In preparing the 'Reminiscences' for press Mr. Russell has had the advantage of consulting the diary which Sir Wilfrid kept from his entry into Parliament in 1839 to the last year of his life. The volume includes three portraits of him in early, middle, and late life respectively.

ABOUT the end of this month the same firm will publish a new work by Prof. James Long entitled 'The Coming Englishman,' in which the author's object is to explain the conditions which exist among men of the British race, why those conditions make for evil, and how physical improvement can be attained.

MESSRS. BLACKWOOD & SONS will publish immediately 'The Work and Play of a Government Inspector,' by Mr. Herbert Preston-Thomas, with a preface by Mr. John Burns. The author

has found relaxation from official cares in cricket, music, literature, and mountaineering, and has a fund of good stories.

'THE TRIBUNAL OF THE TERROR' is the name of the English edition of M. Lenotre's new work 'Le Tribunal Révolutionnaire.' The English version is to appear with Mr. Heinemann next Friday. This time M. Lenotre has given us the inside history of the great Revolutionary Tribunal which sat in Paris between the years 1793 and 1795. He describes the actual room in the Palais de Justice in which the Tribunal sat, and the principal participants in its terrible work.

SOME unpublished stanzas for 'Love in the Valley,' and an early draft of the verses entitled 'The Head of Bran,' together with other reproductions from old notebooks, will be included in the memorial edition of George Meredith's works.

COL. YOUNG's long-expected work on 'The Medici' will be published by Mr. Murray in the course of the present month.

MR. UNWIN will publish this autumn Mr. H. de Vere Stacpoole's new novel, 'Garryowen: the Romance of a Race-horse.' The book is, as the title suggests, a story of racing life. The scene is laid partly in Ireland, partly in England.

MESSRS. LUZAC & Co. have in the press a work on 'Ancient Ceylon: an Account of the Aborigines and of part of the Early Civilization,' by Mr. H. Parker, late of the Irrigation Department of that island. The book will include 100 illustrations by the author.

MESSRS. GAY & HANCOCK are issuing in the course of the month a volume of essays by Mr. C. B. Wheeler, entitled 'Wedges: Being some Expressions of Opinion.' The writer deals with social, religious, and general topics.

MESSRS. SKEFFINGTON will publish immediately 'The Shadows of the Valley,' by Dr. A. G. Mortimer. The book is intended to supply a guide for the use of the clergy and for the sick.

MR. ELLIOT STOCK announces for immediate publication 'The Human Girl,' by Graham Moore, an account of a girl's life at school. The same publisher is about to issue a new volume of verse by Ella Mary Gordon, entitled 'White Heather,' and 'Clubs and Club Work,' by the Rev. C. W. Steffins. This book deals with clubs for lads and men, and gives practical hints as to their formation and working, with suggested rules and a list of authorities on the subject.

VISCOUNT ST. CYRES has nearly ready for publication with Messrs. Smith & Elder, under the title of 'Pascal,' a study of Pascal and the philosophic life and thought of his generation, in which he has tried to bring together all such facts in Pascal's life as are likely to be of interest to an English reader. The volume

includes a table of the chief events of Pascal's life in relation to the history of his time, and a portrait.

MESSRS. DUCKWORTH write:—

"In the last number of *The Athenæum* we note a review, under a wrong title, of a novel by Elizabeth Martindale. The title should be 'Margaret Hever.'"

A SPECIAL supplement to the *Hibbert Journal* of 1909, entitled 'Jesus or Christ?' will be published next week by Messrs. Williams & Norgate, bound in a cloth cover. Among the writers of the eighteen essays are Sir Oliver Lodge, the Bishop of Southwark, Prof. Percy Gardner, Prof. Henry Jones, the late Father Tyrrell, Canon Scott Holland, and Principal A. E. Garvie.

THE same firm have arranged to publish almost immediately in their "Crown Theological Library" a volume of essays by Prof. Percy Gardner entitled 'Modernity and the Churches.'

THE publication of Mr. A. T. Quiller-Couch's volume 'Corporal Sam, and other Stories,' announced by Messrs. Smith & Elder, has been postponed until early next year.

MR. A. J. BUTLER writes:—

"To prevent disappointment to the few persons—for there are still a few such—who may wish to acquire my edition of Dante's 'Hell,' may I say that it is now exhausted, and that Messrs. Macmillan decline to reprint it? No doubt they are right from a commercial point of view."

Mlle. A. THIRION writes from 35, Paulton's Square, Chelsea, S.W.:—

"I am collecting materials with a view to helping the Comité d'Initiative de Provins and the Société d'Archéologie de Seine et Marne, who wish to know dates and details when Provins was in the possession of the English, and where archival manuscripts relating to these may be consulted and copied. Such manuscripts may be under the rubric of Provins, Champagne, or La Brie, or may have become the property of a private collector. In this case would the owner kindly help me in my quest? I shall be much obliged for any assistance that the readers of *The Athenæum* may be able to afford."

Two members of the Société des Gens de Lettres have passed away within the last week. The novelist M. Charles Diguët, a former vice-president, died at Mantes at the age of seventy-three. He was born at Havre, and began his literary career with a volume of verse, 'Rimes de Printemps.' He was the author of many books on a variety of subjects, from novels to hunting; one of these, 'Mémoires d'un Lièvre,' 1885, was crowned by the Académie Française. M. Elie Fourès, who was also a member of the Société des Gens de Lettres and one of the 'Félibres,' devoted many years to a 'Histoire Complète des Troubadours,' of which only some small portions have yet been published. He was sixty-three years of age.

ATHENS intends to celebrate the memory of the first arrival of Byron on Greek soil a century ago by several festivals.

THE October number of the African Society's *Journal* contains a paper on 'The Gold Coast of To-day,' read before the Society by Sir John Rodger. Other contributions are 'The End of Slavery in East Africa,' by Mr. Basil Cave, Consul-General for Zanzibar; 'The Development of the Cocoa Industry on the Gold Coast,' by Mr. W. T. D. Tudhope; and 'The Syllabic Writing of the Vai People,' by Mr. F. W. H. Migeod, author of 'The Mende Language.'

AMONGST the articles in *Chambers's Journal* for November are 'The Letters of John Stuart Blackie'; 'Pioneers of the Modern Suffragette,' by Mr. T. H. S. Escott; 'Halley's Comet,' by Mr. Alexander Roberts; 'Illustrious Literary Scotsmen in London,' by Mr. E. B. Chancellor; and 'The Oldest Bridge and Castle in the World,' by Capt. F. W. von Herbert.

AN American correspondent who has visited Orchard House, Concord, the residence of the Alcotts from 1858 to 1878, found it ticketed for sale, and an air of decay and abandonment everywhere. Here Miss Alcott wrote the first part of 'Little Women.' The correspondent suggests that the little women of America might purchase the place, and convert it into a temporary home for literary ladies.

IT is rumoured that the Rev. Dr. Jessopp of Scarning will probably throw his remarkable library upon the market during next season. The library is of a very miscellaneous character, and includes gleanings from parochial registers, documents at the Record Office, monastic cartularies, bailiffs' accounts of the fourteenth century, &c., with elaborate Indexes of Personal Names. The collection of parochial histories and similar monographs is probably unique as far as East Anglia is concerned.

THE LIBRAIRIE PIERRE LAFITTE have in preparation a work on 'Le Golf,' by Arnaud Massy, which is to have 120 photographic illustrations. Few games have been so carefully explained by champion players.

THIS month M. Maurice Barrès is going to publish a new edition of his book 'Du Sang, de la Volupté, de la Mort.' This revised issue will include some remarkable variations from the original text.

RECENT Parliamentary papers of general interest to our readers are Report of Proceedings at the Annual Meeting of Representatives of Authorities under the Sea Fisheries Regulation Act, 1888 (3d.); and Statistics of Public Education in England and Wales, Part I. (2s. 3d.). The new feature of these statistics is the portion relating to Secondary Schools, which constitutes probably the most valuable addition made for some years to the figures available for estimating the progress of education in England and Wales.

SCIENCE

The Stone and Bronze Ages in Italy and Sicily. By T. Eric Peet. (Oxford, Clarendon Press.)

THE CRAVEN COMMISSION at Oxford have every reason to be proud of the work of their Fellow, who denotes himself by the curious title of "Fellow of Oxford University." We imagined that, except in Ireland, Fellows always belonged to colleges—"Socii" of a special corporation. But his work is worthy of any title. He has laboured for some years to bring together the widely scattered and almost inaccessible information on prehistoric Italy; and if his book is scant and chary in theory, it is all the more valuable in recording unvarnished facts. We do not know whether the extraordinary wealth of these facts in Italy is due to the exceptional prehistoric materials in the country, or the greater diligence of Italian explorers in searching out and recording them. The official account of local *scavi* by the Academy of the Lincei (which, by the way, Mr. Peet too seldom quotes) is certainly a model to other countries. The mine of information in his book is so vast that it would be impossible to attempt any general account of it within the limits of a short notice: a few observations which it suggests may, however, find their place here.

Any one who knows modern Italy is aware of the profound contrasts between the population of the North and of the South. The people of "the Two Sicilies" are not only as unlike the Lombards and Tuscans as English and Irish, but they recognize the distinction themselves. An official from Turin appointed to a post in Apulia or Calabria feels himself in exile. This contrast is usually assumed to be the result of historical or political causes acting during the last few centuries. It appears from Mr. Peet's book that the people of Northern and of Southern Italy have been distinct from prehistoric times.

The archaeologists, who seem ready to account for every peculiarity by the immigration by a new race, now affirm that, even in the Stone Age, Southern Italy was educated by peoples coming from the South and East, from Africa or Crete, whereas the North Italian culture came by way of Liguria.

In the present case the evidence seems sufficient to establish this conclusion, but in others it seems to us that slight differences of manufacture in stone implements are made too important as arguments. The numerous flint weapons of the Palæolithic and Neolithic epochs reproduced in Mr. Peet's pages—the illustrations in the book are both plentiful and excellent—differ so slightly that though they may rightly be severed as being found in diverse strata, their workmanship seems to be virtually the same. There

are no doubt some processes found in the later strata which seem improvements or changes, but even here there is not sufficient allowance made for the action of human genius, which appears sporadically among savages, just as it does among civilized people. Thus savages of the same physical type settled in the various islands of the Southern Pacific show a wide difference in their artistic development; nay more, among the members of the same group, and of the same way of life, individuals arise with transcendent natural gifts, whose work may easily become a school of development, and produce results which the archaeologists of the present day would without hesitation ascribe either to the trading influence or the immigration of a superior race. We have actually seen the human figure carved in wood with an artistic truth in no way inferior to that of the Æginetan marbles; yet the artist had no master, no models except very rude figures made by others, and the men he saw around him. His work seemed centuries in advance of his surroundings.

Here is another observation suggested by this theory of immigration. Is it the far-off echo of the belief in the Garden of Eden, and that the human race was created only in one spot, and radiated thence over the world? Is there any impossibility in the appearance of Palæolithic man in various centres, so that we need not postulate universal migrations? Is it not more reasonable to suppose that the aborigines of Australia, for example, are really autochthonous, to use the well-known word and conception of the Greeks? The chief reason why this consideration has been kept out of sight seems to be that both in the present and other recent works the fact of very early movements by sea seems to be established. The Mediterranean, for example, appears to have been a highway on which human beings travelled as far back as prehistoric times. Recent researches have shown that there were invasions of Egypt by sea as long ago as the nineteenth Egyptian dynasty (circ. 1300 B.C.), and we may now regard it as almost proven that the Etruscans came by sea from the East (as Herodotus told us) not only to Italy, but even to its western coast, in sufficient numbers to create a foreign empire which never amalgamated with the Italic population. This, however, according to the latest discussion of it (cf. Art. 'Etrusci' in Pauly-Wissowa's encyclopædia), need not have taken place till 800 B.C. Even if the wholesale occupation took place then, there must have been a well-known sea route from Asia Minor to the West established many centuries before it. But Mr. Peet's periods are probably to be reckoned by milleniums, not by paltry centuries. Still, the facts set forth by him from prehistoric times corroborate these conclusions.

Turning to his treatment of the subject, we do not find the earlier chapters, with their minute analysis of flint weapons,

&c., so interesting as those which treat of the famous *nuraghe* of Sardinia and the very curious *terremare* in the country about the northern Reggio. The plan given of these latter will be new to most readers, and so, perhaps, will be the excellent pictures and sections of the Sardinian towers, which have been long discussed, but it is only by the recent researches recorded in this book that the theory of their being tombs is completely disposed of. The so-called *sesi* in the island of Pantelleria will be new to most readers, and also of the highest interest. Both these and the *terremare* suffer from being always discussed under their Italian names, and we think Mr. Peet might have used his ingenuity in devising English words to guide English readers. The *terramara* is a pile dwelling built on land in imitation of the pile-dwellings built in lakes. The plan shows a curious survival of a water defence surrounding the enclosure, like the fosse of the mediæval castle. But Mr. Peet is content to give us foreign names, and will not even write "æneolithic" for the Italian *eneolithic*, which naturally perplexes the English reader till he reads the explanation. Still worse is the assumption, at the outset, that the terms Chelléen, Acheuléen, Moustérien, and the like will be understood without any explanation, because they occur in Mortillet's French Palæolithic series. Though such things may be A B C to the expert, they might fairly have been added to a glossary which tells us that *ansa* in Italian means a handle, *coltello* a knife, and *gigante* a giant. It is perhaps pedantic in us to object to the frequent use of the word *reliable*, but the author's style is in other respects pure, and hence we are disposed to grumble at it. We cannot share his confidence when he says that certain very common, but curious objects of horn in the *terremare* are "beyond all doubt bits for driving the horse," seeing that "they vary considerably in shape and ornamentation"; and here is a remark on two animal heads rendered in terra-cotta: "One is an ox with long horns, and the other may be a goat. Both are remarkably well rendered." If so, why is the goat doubtful?

These little things are only worth mentioning by way of relief during the arduous study required by this most elaborate and learned book. The accumulating mass of evidence on the subject is not only as yet very imperfect, but it is also imperfectly classified, and perhaps it is not the explorer or the cataloguer from whom we can expect large theories. But the book before us may well serve as a stimulus to other English students to produce a detailed catalogue of all the prehistoric remains in England, in Scotland, or in Ireland. To collect all this material in the case of Italy is a remarkable achievement, and we congratulate Mr. Peet on his excellent performance.

ANTHROPOLOGICAL NOTES.

THE collection of more than a hundred water-colour copies of Bushman paintings and chippings made by Miss Helen Tongue, which was exhibited at the rooms of the Anthropological Institute in the early part of 1908, excited so much interest that a general desire was expressed for their publication. The prospect of support was sufficient to induce the Delegates of the Clarendon Press to undertake the work, and they have now issued a portfolio of 54 coloured plates, with 2 chromo-collotypes, 8 half-tone illustrations, a map, and preliminary matter occupying 48 pages. The Preface is contributed by Mr. Henry Balfour, who comments on the importance of careful and systematic preservation of all available records relating to primitive peoples, and the especial value that attaches to relics of the artistic work of the peoples themselves; and expresses high appreciation of the care and accuracy of Miss Tongue's copies, made in collaboration with Miss Dorothea Bleek. Miss Tongue contributes an Introduction, and E. and D. Bleek add notes on the Bushmen.

The originals were found in 22 sites in the northern part of Cape Colony, in several sites on the west and east of the Orange River Colony, and in Basuto Land. In respect of each of these sites, the authors describe the position of the cave or structure containing the paintings, and state the information they were able to collect from the inhabitants, and the features of the surrounding country. Among the more spirited, curious, and interesting drawings are those of a hippopotamus being trapped and attacked by natives, of a vulture settling upon a dead eland, of piglike monsters devouring little Bushmen, of the transformation of a man into a frog, and of women and girls with digging-sticks. Others illustrate the ceremonies of rain-making, the Bushman folk-tales, war scenes, and the custom in hunting of men disguising themselves as animals. Some show attempts at perspective, and a few are shaded; but most are drawn merely in outline and coloured, the drawing in many cases being skilful. Miss Bleek gives the Bushmen a better character than has been usual. She found them truthful, honest, cleanly, and well-mannered:—

"Once another Bushman visited ours for a few days. He was so much rougher than the others, that our man was asked why his friend was different. He said, 'Missis must excuse: this man lost his parents early, and was brought up by white people.'"

The Royal Anthropological Institute has removed from 3, Hanover Square, to 50, Great Russell Street (immediately opposite the British Museum). This is the second removal the Institute has experienced. It and the two societies of which it is constituted met for many years in the house of the Royal Society of Literature, 4, St. Martin's Place. When that house was pulled down to provide a site for the National Portrait Gallery, the Institute found a congenial residence in the house of the Zoological Society.

PERUVIAN ANTIQUITIES.

MR. T. HEWITT MYRING has brought to England from Peru a fine collection of antiquities belonging to the Chimú period, antecedent to the time of the Incas, and remarkable in many respects. It is derived from a single tumulus or group of interments; it contains a vast number of objects of ceramic art of great antiquity and beauty, and in full preservation; and it represents for the

instruction of the anthropologist the types of features of the Chimú race, and throws light on their manners and customs. Much credit is due to the enterprising traveller for this discovery. We understand that during a period of enforced repose through illness, he meditated over the possibility of obtaining valuable remains from tumuli in the Chimcana valley, and upon his recovery tested his convictions by extensive excavations, and was rewarded by the unearthing of nearly a thousand objects worthy of preservation.

Relics of the Chimú people are not unknown in the museums of Europe. For example, a considerable number of the somewhat grotesque vessels representing human heads are in the Galerie Américaine of the Trocadéro Museum in Paris, which has been ably described by the late Prof. Hamy. The vessels with tubular handles, which abound in the present collection, are referred to by him as "the most characteristic form in the productions of the ancient workers in ceramics of the empire of the Chimús." The present collection, however, probably exceeds any previous one in the number, variety, and excellence of the specimens; and if, as Sir Clements Markham hopes, it is possible to acquire it for the British Museum, that institution will have reason to be proud of the acquisition.

Mr. Myring's collections are in harmony with the evidence we possess as to the advanced stage of civilization which had been reached in Peru before the advent of the Incas. While many of the forms are similar to some with which we are familiar in later ceramics, the execution and the artistic idea are in many cases superior. Some of the heads are finely modelled, show marked features, evidently drawn from life, and present the characteristic lineaments of the race. Others indicate a tendency to conventionalism. A similar observation applies to the numerous animal figures, some of which are fanciful and conventionalized, while others are extremely well modelled, and greatly superior to the rough work often met with in a later period. One feature in many of the specimens is the combination of modelling with surface colouring. Thus the head of a bird or other animal or of a man is modelled in relief, but the remainder of the body and the accessories are painted on the surface of the vessel, producing a curious, but not ineffective result.

With regard to religious objects, many specimens exhibit the characteristic head-dress of a god, and some unmistakably that of the sun-god. At first sight, the resemblance to similar symbolic representations in ancient Mexico is striking, and further investigation may serve to show correspondences between the faiths of Central and Southern America that may lead to interesting results. At any rate, it seems not improbable that much of the religious system of the Chimú survived in that of their successors. The theory which Mr. Myring has adopted to account for the great variety and number of the objects found by him, as compared with the number of the interments with which they were associated, is that a custom prevailed among the friends of a deceased person of depositing with his remains gifts that would be useful to him in a future state, and that these gifts varied according to the wealth of the giver and the nearness of his relation to the deceased. Many of the vessels contained in the interments have false bottoms, in which money, or something resembling or equivalent to money, may even now be heard to rattle.

The collection is at present housed at 8, Norfolk Street, Park Lane.

MEETINGS NEXT WEEK.

- Mon. Royal Academy, 4.—'Vehicles and Varnishes,' Prof. A. H. Church.
 — Bibliographical, 5.—'Early English Novels and Romances,' Mr. Arundell Eddallie.
 Wed. Royal Academy, 4.—'The Essential Characters of the Human Skeleton,' Prof. A. Thomson.
 — British Numismatic, 5.
 — Entomological, 8.
 — Microscopical, 9.—'On the Microscopical Structure of a Limestone in the Queensland Cretaceous Rocks,' Mr. F. Chapman.
 Thurs. Royal Academy, 4.—'Methods of Painting and Treatment of Pictures,' Prof. A. H. Church.
 — Chemical, 5.30.—Mendeléeff Memorial Lecture, Prof. W. A. Tilden. Papers: 'Cathartine,' Preliminary Note, by Messrs. T. Kametaka and A. G. Perkin; 'A Theory regarding the Configuration of Certain Unsaturated Bodies, and its Application to the Metabolic Amines and the Cinnamic Acids,' Miss S. M. Baker; and other papers.
 Fri. Royal Academy, 4.—'The Bones and Muscles of the Trunk,' Lecture I, Prof. A. Thomson.
 — Physical, 5.—'On Cadmium Amalgams and the Normal Weston Cell,' Mr. F. E. Smith; 'The Production of Helium from Uranium and Thorium,' and 'The Production of Radium from Uranium,' Mr. F. Soddy; 'Note on a Gravitations Problem,' Dr. C. V. Burton.

Science Gossip.

THE October number of *Science Progress* will be published by Mr. Murray within a few days. The 'Sewage Disposal Problem' is dealt with by Dr. F. Kay Menzies in the first article. Prof. W. D. Halliburton deals in a simple manner with 'The Chemistry of the Cell Nucleus.' More purely chemical papers are those of Dr. T. M. Lowry on 'Isomeric Change,' and Dr. H. E. Watt on 'Recent Work on the Morphine Group of Alkaloids.'

SIR R. S. S. BADEN-POWELL has contributed an Introduction for Boy Scouts to Mr. W. P. Westell's new book, 'Nature Stalking for Boys through Field-glass, Stereoscope, and Camera,' which will be issued almost immediately by Messrs. Dent & Sons.

PROF. W. A. TILDEN will deliver the Mendeléeff Memorial Lecture next Thursday to the Chemical Society.

THE death was announced last Saturday of Prof. Hugh Blackburn, from 1849 till 1879 occupant of the Chair of Mathematics at Glasgow University. He wrote a treatise on trigonometry, and along with Lord Kelvin edited an edition of Newton's 'Principia.' He married Jemima Wedderburn, daughter of Sir William Wedderburn, at one time Solicitor-General for Scotland. She died in August last, having painted animals and birds, and published several books under the initials "J. B."

HALLEY'S comet (which reckons this year as c. 1909) was observed with the 40-inch refractor of the Yerkes Observatory by Prof. Burnham on the 15th ult., and by Prof. Barnard on the 17th and 24th. On the latter day it was considerably brighter than on the 17th, and estimated to be of the fifteenth magnitude. The measured diameter was 11", and there was indefinite condensation almost amounting to a small nucleus, but no definite boundary.

THE ninth number of Vol. XXXVIII. of the *Memorie della Società degli Spettroscopisti Italiani* has appeared, and contains Prof. Ricco's statistics of the solar spots, faculae, and protuberances observed at Catania during the second half of 1908; results of photometric observations obtained by Prof. Bemporad last year; and a continuation of the spectroscopic images of the solar limb taken at Catania, Kalocsa, Madrid, Odessa, Rome, Zò-sè, and Zurich, to the end of December, 1907.

THE *Vossische Zeitung* states that the National Medical Academy of Mexico has set aside a sum of 2,500*l.* to encourage research into the cause and cure of spotted typhus. Two sums of 1,000*l.* each are to be awarded, to the discoverer of the bacillus and a serum respectively. The prizes are open to all nations, but the treatises, which are to be sent in by February 28th, 1911, must be in Spanish.

FINE ARTS

THE NATIONAL LOAN COLLECTION.

WE dealt last week with the main body of the pictures in this collection, which naturally lent themselves to an inquiry into the pictorial functions of colour in clarifying and co-ordinating such plastic conceptions as, being too complex for purposes of relief modelling, seem to be the natural basis of modern painting. The drawings in the further gallery, whether by accident or of set purpose, consist almost entirely of designs made in preparation for painting of this order—designs in which the plastic conception is carried as far as it can conveniently be carried in monochrome. Very definitely we have the sense as we look at them that a further elaboration is reserved for development by the more complex means which colour offers for disengaging passages of interwoven form, which in black-and-white would either clog or drive the artist to undue multiplication of tones for giving quietness and amenity to a design which, considered purely as form, might be turbulent and restless. If we realized how indispensable an ally colour is for many pictures—how unjustifiable, indeed, its use must be on a design which is perfect without it—we should not be so complacently laudatory of the thousand and one "reproductions" which photography offers of the work of these later schools, little of whose charm can possibly survive the ordeal of the camera. The slight sketches which we see here in preparation for these pictures offer us a key to the simplified and adapted versions which would more fitly remind us of their beauties in books which profess to deal with aesthetics. We do not despair of the day when art-critics, analyzing the growth of this or that *chef d'œuvre*, shall themselves illustrate their argument by drawings in which the special element to which they would call attention is purposely disengaged; nor is it impossible that these drawings might sometimes be more beautiful than the originals; just as some of the studies by Claude shown on the present occasion are superior to the pictures which sprang from them. Here we have the air, and though sometimes the orchestration with which the artist adorned it was indeed an enhancement, there were instances in which it was perfunctory enough. How absurd and inartistic, then, in an alleged aesthetic publication, to achieve a record of the distorted effect of such orchestration by a monochrome photographic process when all the time there is underlying the picture a suitable simpler design, the reconstruction of which is quite feasible for any sympathetic artist! In face of a picture by Claude it should not be particularly difficult for such an artist to disengage the two main planes, to marshal the principal direction lines with a special eye to greater simplicity of conception, and thus get something very like such a drawing as No. 72, *The Isle of Delos and the Temple of Apollo*. It would probably be no more difficult than it is for the skilled photographer to render the "true values" of the different colours, yet there can be no doubt as to which achievement implies the more insight into the nature of the master's art.

These drawings, then, are above all a lesson as to the true function of black-and-white and a reminder of its charms. Beside their lightness and spontaneity most of our present-day work seems dull enough, and dull, be it observed, very little by fault of

the artist, but by determined preference of public and publisher. The drawings in two chalks by Watteau are the link between monochrome work and painting. They point the moral we have been insisting on, of the gradual development of a colour-scheme as the design gets too complex for easy harmony in black-and-white. Fragonard's superb drawings, Nos. 89, 91, and 98, are *tours de force* stretching monochrome to a high pitch of elaboration, yet easily legible as plastic designs. Further than this, within this same field of plastic design, it can hardly go without becoming laboured and unsatisfactory; and of linear design of the earlier sort—conceived rather as a flat pattern on a plane surface than as relief—there is no example among the drawings, and for this reason the few primitive paintings included in the exhibition look so out of place in their surroundings that it is difficult to get into sympathy with them. Broadly, we may define the Renaissance ideal as a prevision of the modern scientific notion of matter as a pulsating unity, movement of any part of which reacts on the whole. The later painters aimed at endowing their works with a like quality, and are thus in marked contrast with the mediæval painters with their ideal of rigidity, of heaven and hell, vice and virtue, sternly divided, as they divided their pictures into neat compartments of red and green and white. Could we, alongside of the works shown here by Filippo Lippi (68 and 69), Crivelli (71), Dürer (73), and van Eyck (75), by the Master of the St. Bartholomew Altar (74) and "Le Maître de Moulins" (76), see drawings by the same artists of a like quality, we should probably be struck by the fact that this rather stupid use of colour is quite as much an obscurement for their work as the imperfect handling of a nobler conception of colour is with the work of the later painters—obscuring in the former case a sense of linear pattern considered as a thing in the flat which was perhaps inherited from some earlier Oriental art of severer mould. With the possible exception of Crivelli, whose form is sometimes of starker intention, and perhaps of van Eyck in his one flight of the Ghent altarpiece, all these painters may be enjoyed for two by no means inseparable qualities—for a careful modelling of detail and a general scheme depending not on modelling, but on flat pattern—two elements which have really very little to do with each other. Their reproduction by photography is therefore much less stupid than is that of the more highly organized painting, for the elimination of the splendour of colour removes what is often, as in the Filippo Lippi (68) here, a cause of triviality. It is only fair to add, however, that it is possible that the black foliage in this picture was once comparatively gay *terra verde*, and the interest in formal linear pattern thus more evenly sustained over the picture, instead of being concentrated, as now, on the aimless motley of primary tints in the advancing crowd. As we pointed out last week in speaking of the Tiepolo, bright colour carried evenly through a picture may result in a kind of uniformity.

The beautiful little *Madonna and Child, with the Mystic Marriage of St. Katherine* (77), catalogued as "Early Portuguese," is an example of the under-painting in grisaille which, though usually destined to be buried beneath strongly contrasted primaries, probably gave, by visions of such half-accidental beauty of colour as this presents, the idea of trying for a continuity of general conception as plastic as these fine fragments of drapery. Giorgione, and with him Titian, would fain retain with this

continuity of plastic design the use of the native pigments at full strength which belonged to the gorgeous tradition in which the two painters were reared, and they imagined for the purpose the glow of coloured light for which they are beloved. It would do no service to art to pretend that, notwithstanding all its magnificent vitality, their success was in any sense perfect and definitive. The device looks transparent and deliberate in the great Glasgow canvas (*The Adulteress brought before Christ*, 85), nor can it be denied that the structure and significance of the group are vitiated by the accidental lighting; indeed, these great exhibitions of the painting of other days are of small utility if their net result is to inculcate admiration in awe before the perfection of an art complete and finished, and without a future. That perfection is imaginary, and the critics who contribute to it by pinning securely to a picture the hallucination of a great name constitute a public danger. It would be wise to begot attributions as much as possible. Our heart goes out to that admirable artist Bastianini, and we would rear a statue to the forger who would thoroughly and satisfactorily discredit Mr. Berenson, and reduce amateurs, in despair of correct attribution, to basing their admiration on intrinsic quality. Such study does not lead to passive adoration. On the contrary, a little insight convinces one that of all the arts painting has most undeveloped possibilities, being as yet in the empiric stage—too much dependent on the accident of genius ever to utilize genius to the full.

For these reasons, while we welcome a fine exhibition, we cannot without regret see that it has been organized by an artistic impresario whose gifts of organization have hitherto (and recently in admirable fashion in these very galleries) been utilized for getting together exhibitions of contemporary work. We are well aware that it is the expert in Old Masters who reaps substantial rewards and positions, but it is the more ungrateful work which is really the more honourable.

Fine-Art Gossip.

At the Slade School of Fine Art, University College, Mr. Roger Fry will begin next Friday afternoon a course of six lectures on 'The Nature of Linear Design.' Particulars of the course can be obtained from Mr. W. W. Seton, Secretary, University College.

THE Winter Exhibition at the Royal Academy will consist of Old Masters and a special section devoted to the work of E. J. Gregory, R.A., who died last summer.

MR. AND MRS. JOSEPH PENNELL are collaborating in a book upon French cathedrals, the text being the share of the latter.

THE Trustees of the Boston Museum (U.S.A.) have determined to sell by auction the duplicates in the Print Department, and the sale promises to be one of the most important of its kind in the United States. It will be held in three parts, and the catalogues are being prepared under the direction of Mr. Emil H. Richter, the Curator of the Print Department. The first portion, which will be offered next month, extends from A to Dürer. Of Bartolozzi there are 60 prints, of Cantarini 115, and of Dürer 145; whilst Cruikshank, Cochin, and other well-known names are represented. The second and third portions will be offered in February and March next.

M. HENRI BELLERY-DESFONTAINES, whose death at the early age of forty-two is announced from Paris, was a member of the

Société Nationale des Beaux-Arts and also of the Société des Artistes Décorateurs, being one of the founders of the latter and a vice-president. He was a man of versatile talents, exhibiting at the New Salon portraits, landscapes, and subjects in the section of Arts Décoratifs. His twilight effects were among the most popular features of the Salon of the Société Nationale, in three sections of which he exhibited this year.

THE well-known sculptor Edmé Antony Paul Noël, generally known as Tony Noël, a professor at the Paris École des Beaux-Arts, died last week in Paris, where he was born on January 27th, 1845. He studied under Lequesne, Guillaume, and Cavalier, and obtained the Grand Prix de Rome in 1868. He remained in Italy for nearly four years, studying not only at the Villa Médicis, but also in Florence, Naples, and other cities. His first appearance at the Salon was in 1872, when he exhibited a plaster statue entitled 'Marguerite,' and he continued to be represented there until a year or so ago. He won many medals, and some of his best-known works are to be found in various provincial museums. He executed a large number of busts and statues, notably those of Baron Taylor, Pasteur, and Garnier.

SIR ARTHUR MITCHELL, one of the chief authorities on lunacy administration, died in Edinburgh on the 12th inst. at the age of eighty-three. He was a notable member of the Society of Antiquaries of Scotland, and the first Rhind Lecturer in Archaeology, his lectures afterwards forming the basis of his work 'The Past in the Present: What is Civilisation?' (1880). Among his other works were 'A List of Travels in Scotland, 1296-1900,' and 'About Dreaming, Laughing, and Blushing' (1905); and he later edited 'Macfarlane's Geographical Collections' for the Scottish History Society. His earliest work, 'The Insane in Private Dwellings,' has had a marked influence in the amelioration of the condition of the insane. Sir Arthur was learned and kind, and will be greatly missed in the many societies of which he was a member.

EXHIBITIONS.

- SAT. (Oct. 16)—Herr Anton Derksen van Angeren's Etchings, Mr. W. B. Paterson's Gallery.
 — Mr. Edmund Dulac's Water-Colours illustrating Omar Khayyám, and Mr. W. Lee Hankey's Water-Colours illustrating 'The Deserted Village,' Private View, Leicester Galleries.
 — Medici Society's Reproductions after Drawings by Dürer, Private View, 38, Albemarle Street, W.
 — Mr. William Strang's Paintings, Drawings, and Etchings, Private View, Leicester Galleries.

MUSIC

THE BIRMINGHAM FESTIVAL.

AFTER the performance of 'The Dream of Gerontius,' noticed last week, Dvorák's 'Stabat Mater' offered a striking contrast. We are living in a transitional period, and whether the music of the present day appeals generally to us or not, the ear is certainly growing accustomed to new harmonies and to more complicated scoring. Dvorák followed classical lines, and the means he used in his 'Stabat Mater' sound to us, in comparison, very simple. Yet there is charm in his music, and a characteristic Bohemian element which was specially prominent with the *rubato* reading adopted by the composer when he conducted the work in London. Dr. Richter's rendering was too formal. The programme in-

cluded Sir Hubert Parry's 'Symphonic Variations.'

The Thursday morning was devoted to Handel's 'Judas Maccabæus,' given, however, with numerous cuts, but more or less cutting is found necessary with all the composer's long oratorios. 'The Messiah,' by the way, was omitted, for the first time, we believe, since the festivals started.

Prof. Granville Bantock's Third Part of his 'Omar Khayyám' trilogy was produced on Thursday evening under his direction. The First Part, heard at Birmingham three years ago, disappointed us. The poem, as viewed by the ordinary man, while giving the Professor opportunities for showing his skill in descriptive music, and, by means of rhythm and colour, creating an atmosphere in keeping with the words, deals with an Horatian philosophy little calculated to inspire a composer, or to make a strong appeal to an audience. Beethoven's 'Missa Solemnis,' Wagner's 'Parsifal,' and Sir Edward Elgar's 'Dream of Gerontius' owe their strength to the strongly emotional character of the subjects. There are, of course, secular works, of which the poetical basis is emotional, but, with the exception perhaps of 'Tristan,' the greatest choral compositions have dealt with sacred subjects. Pessimism is almost a barren source from which to draw inspiration. In the Second Part of 'Omar Khayyám,' first given at Cardiff in 1907, there was some very powerful writing, and on the whole it appeared to us far more impressive.

This new Third Part shows no sign of falling off, but rather the contrary. We again meet with repetition of words. Two-fold, or even, as in the Sanctus, three-fold, repetition of a word may occasionally add emphasis, but, to name only one instance in the music under consideration, the numerous "Star-scattered on the Grass" repetitions have a weakening effect. The composer, though his music is now modern in form, is evidently of a contrary opinion, but this, considering the vials of wrath which have been poured on old masters, is, to say the least, astonishing. We have spoken of pessimism as almost "barren." It is not a gospel of love or hope, but apparently regret for the brevity and emptiness of life which is the summing-up of the Persian philosopher in his mournful mood, and this has been musically illustrated in a quiet, yet striking manner. There are many fine pages in the earlier part of the work. The chanting by Worshippers in the mosque of words from the Koran to an old quaint Egyptian melody offers a legitimate and effective piece of realism. Again, the plaintive melody derived from a Persian "Durwan" song sung by labourers in the fields, heard in the orchestra while the Philosopher is expressing melancholy thoughts, is a truly poetical conception. The Second Part was performed as well as the Third.

On the Friday morning the programme opened with Schubert's 'Unfinished' Symphony, and ended with Beethoven's

'Eroica,' and of both Dr. Richter gave impressive renderings. Cherubini's Mass and Brahms's 'Song of Destiny' were included in the scheme. The former work contains much grateful music for the soloists. Berlioz's 'Faust' at the final concert in the evening attracted an immense audience. When writing the famous 'Amen' fugue parody, he may very likely have had in his mind the very 'Amen' fugue in the Cherubini Mass, the great skill of which he probably considered insufficient compensation for its marked formality.

Musical Gossip.

HERR MORITZ ROSENTHAL gave a piano-forte recital at Queen's Hall on Tuesday afternoon, and once again displayed his remarkable powers as a virtuoso. He is, however, something more than a great pianist. Everything he performs has been carefully thought out, and is presented with the utmost clearness. He began with Beethoven's seldom-heard Sonata in F sharp; but surely the composer never intended the two Allegros to be taken at the rate which he adopted. There was some splendid playing in the first three movements of Chopin's B minor Sonata, the Largo in particular being rendered with rare delicacy; and yet we missed poetry and warmth. A brilliant performance was given of Brahms's 'Paganini' Variations, selected from both books.

THE 'DREAM OF GERONTIUS' will be performed at Mr. Arthur Fagge's first concert at Queen's Hall on November 3rd. On December 1st 'The Messiah' will be given. Certain familiar numbers will be left out, while others usually omitted will be restored. Prof. Prout's edition will be used. Early next year the whole of Prof. Granville Bantock's 'Omar Khayyám' will be given.

THE eighth series of Broadwood Concerts is announced on the following dates: October 28th, November 11th and 18th, December 2nd and 16th, January 13th and 20th, February 3rd, 10th, and 24th, and March 10th and 17th. The Bohemian, Lucas, Rosé, English, and Brussels Quartets will appear, also the Double Quintette de Paris (strings and wind).

MR. DUDLEY BUCK, who recently died in his native city Hartford, was a prominent American composer. He studied at Leipsic under Hauptmann, E. F. Richter, and Moscheles, and was also at Dresden under Schneider. As organist Buck achieved a high reputation. As composer he is principally known by 'The Light of Asia,' which was given in London in 1889 at a Novello Concert. Buck also wrote a Symphony in E flat, secular and sacred cantatas, part-songs, songs, and organ pieces.

PERFORMANCES NEXT WEEK.

- SW. Concert, 2.30, Royal Albert Hall.
 SUNDAY SOCIETY Concert, 2.30, Queen's Hall.
 — Sunday League Concert, 7, Queen's Hall.
 MON.-SAT. Carl Rosa Opera Company, & Covent Garden.
 (No performance on Friday, but Matinees on Wednesday and Saturday, at 2 o'clock.)
 — Promenade Concerts, 8, Queen's Hall.
 MON. Miss Isabel Kearns's Concert, 8.15, Eolian Hall.
 TUES. Mr. Eddy Brown's Orchestral Concert, 8, Queen's Hall.
 — Miss Maggie Teyte's Vocal Recital, 2.30, Eolian Hall.
 — Mr. Frank Swineland's Pianoforte Recital, 8, Eolian Hall.
 — Miss Ada Crossley's Vocal Recital, 8.30, Bechstein Hall.
 WED. Mr. Robin Overleigh's Vocal Recital, 8, Bechstein Hall.
 — Classical Concert Society, 8.15, Bechstein Hall.
 THURS. Brussels String Quartet, 8, Bechstein Hall.
 — Miss Iona Robertson's Musical and Dramatic Recital, 8.30, Bechstein Hall.
 FRI. Société des Concerts Français, 8, Bechstein Hall.
 SAT. Chappell's Ballad Concert, 2.30, Queen's Hall.
 — Mr. Rousby Woolf and Mr. Percy Waller's Violin and Piano forte Recital, 8, Bechstein Hall.

DRAMA

THE WEEK.

HAYMARKET.—*Don: a Comedy in Three Acts.* By Rudolf Besier.—*Gentlemen of the Road: a One-Act Play.* By Charles McEvo.

BECAUSE a dramatist has labelled his hero a Quixote, it does not follow that he may postulate as natural in such a man any kind of fantastic conduct. Mr. Besier seems to have made this confusion between the quixotic and the improbable in his new comedy. It is our misfortune that we can never quite believe in his hero, his "Don." No doubt that is a piquant situation of his which shows us Stephen Bonington escorting to his father's rectory a married woman with whom he has innocently eloped just at the moment when his sweetheart and her parents have accepted the rector's hospitality; and if we could once grant the author's hypothesis and accept Don at his valuation, we could regard with no little amusement the embarrassments in which the escapade involves the boy's family and friends. But the question is, Can we conceive of a lad, of even Stephen's reckless idealism, acting from such unmixed motives as his? Elizabeth Thompson's feelings towards him are plain enough; it is his attitude towards her which puts a tax on our credulity. In time past he defended her from insult, and persuaded his mother to employ her at the rectory, till the girl's infatuation for her champion rendered her presence in his home undesirable. Then she was sent away and accepted an offer of marriage. That the silly, hysterical creature should appeal to Stephen when she found herself miserable under her husband's severity is not surprising, since the sentiments with which she regards him are those of love. But we are not permitted to attribute to his responsiveness any such promptings of sex-attraction. We are to suppose that he compromises himself, distresses his father and mother, puts a slight on the charming girl to whom he is engaged, exasperates her family, and brings on the whole party the wrath and threats of the outraged husband, merely out of generosity of heart and a mistaken sense of responsibility. That is too little like human nature.

Apart from this initial mistake, the vagueness with which the hero's personality is sketched, and a certain triviality in the dialogue of the earlier scenes, the play reveals marked cleverness alike in construction and characterization. The last act, with its episode of the intrusion of the husband, a militant Plymouth Brother who has no scruple about demanding his wife back, pistol in hand, is a specially deft piece of craftsmanship, and combines happily scenes of comedy and emotional drama; while throughout the story, slight as it is, the point of view of each character is so well indicated that we are almost disposed to accept Mr. Besier's

Quixote because the people who surround him appear so real.

He owes much to his interpreters. The hard, strong-willed kind of man always appeals to Mr. McKinnel, and he makes the Plymouth Brother a very grim and uncomfortable person. By the side of this figure Mr. Charles Quartermaine's Don, pleasantly as the actor suggests his enthusiasm, looks but the shadow of a man. But half a dozen other persons, represented by Mr. Hearn, Mr. Dawson Milward, Miss Granville, Miss Frances Ivor, Miss Christine Silver, and Miss Ellen O'Malley, do not lack substantiality.

'Don' is preceded by 'Gentlemen of the Road,' a one-act farce of Mr. McEvo's which has already been noticed in these columns. There is no getting away from the extravagance of its leading idea—the idea of tramps pretending to be aristocrats in pursuit of the "simple life," and so imposing on a family of snobbish *nouveaux riches*; but Miss Sydney Fairbrother and Mr. Fisher White obtain scope in its drolleries for some effective acting.

THE BURBAGES AND THE TRANSPORTATION OF "THE THEATRE."

THE story of the dramatic transportation of "The Theatre" from the north to the south bank of the Thames is well known to every student of Shakespeare's life. But Halliwell-Phillips, who did so much to bring forward new facts concerning it, rarely gives his references, and, among the mass of material which must have passed through his hands, he neglected sufficiently to compare and collate different papers. Hence he did not complete the story of "The Theatre."

James Burbage had died in February, 1597, just before the conclusion of the twenty-one years' lease granted by Giles Alleyn, who had been juggling with his promise to lengthen it by ten years, on the plea that the conditions had not been fulfilled. Burbage's sons were already in possession (see my paper 'Burbage's Theatre,' *Fortnightly*, July, 1909). Richard Burbage entered into negotiations with Henry Evans for a lease of the newly altered theatre at Blackfriars. The Privy Council on July 28th, 1597, had issued an order that the Theatre and the Curtain should be pulled down, or at least dismantled so as to make them unfit for stage-playing. It was a hard saying, for it meant that all the money, energy, and ingenuity which had been put into the realization of Burbage's great idea would be dissipated *without any compensation*, while imitations survived. Cuthbert Burbage, evidently hoping that he would find friends at Court to help him to weather the storm, as he had done before, renewed his entreaties to Alleyn to extend the lease. Alleyn temporized, but allowed him to continue on the old terms for the time. Probably he had no better offer on hand. The Lord Chamberlain's company went on tour in the summer, when all companies were forbidden to act in the City until Allhallows-tide; but they were engaged to play at Court at Christmas as usual. The year 1598 was critical for them; it is uncertain whether they played at their own "Theatre" or not. Guilpin's 'Skialethia,' published that year, says:—

But see yonder one
Who, like the unfrequented Theatre,
Walks in dark silence and vast solitude.

Shakespeare's friend the Earl of Southampton had lost favour with the Queen through his marriage with Elizabeth Vernon. On the other hand, Shakespeare himself had been glorified by Francis Meres, Professor of Rhetoric in Oxford; and Richard Burbage had been generally recognized as the greatest genius on the stage. Hesitation ended when Cuthbert Burbage heard privately that his ground landlord meant to pull his "Theatre" down, ostensibly in obedience to the order of the Privy Council, but really that he might confiscate its materials to repay himself for the mortifications and losses that he fancied he had unjustly endured. Cuthbert looked at Southwark *over ye sea*, where already Henslowe had prospered in the Rose, and Langley in the Swan, and, secretly finding a site to the east of these, removed.

We are accustomed to think of the building as the permanent and fixed item, and the players as the transitory and passing element in a whole theatre. But on this occasion the company, like the snail, in its exodus from Middlesex carried its house on its back. Two contemporary descriptions of the event give different dates. The Star Chamber Proceedings 44 Eliz., A. xii. 35, state it was on December 28th, 1598; the Coram Rege Roll, Trinity Term, 42 Eliz., 587, says it was on the 20th of January following. Probably the wardrobe and the stuff, the portable properties, and the playbooks went on the first date to safe storage; and the solid framework on the later date. It was a stiff piece of work to take down and carry away the materials in a short time; it would necessitate a little army of house-breakers and transplanters, probably aided by the players themselves. They had more work to do than they bargained for, as they met sturdy opposition from Giles Alleyn's men, who saw their expected job and pickings thus torn away from them. It is likely that the night would be selected by the phase of the moon and the time of the tide, for it cannot be supposed that Cuthbert would be rash enough to carry his materials in a train of lumbering wagons across London Bridge, paying wheelage and passage dues, under the danger of being stopped to explain at any point. He would be certain to ship them over the water. He was fortunate in the man he employed, Peter Street, an "ordinary servant of the Queen's Household." I find, from an earlier lawsuit (Court of Requests, 91/57, Jan., 1597), that Peter Street, had a wharf of his own handy near Bridewell Stairs, whence he probably wafted the lot in a little flotilla of boats and barges, at high tide, to the wharf on Bankside, nearest his new site. The night of January 20th, 1598/9, or rather the following dawn, saw a pile of unsightly wreckage lying on the southern bank of the Thames, beyond Giles Alleyn's control or the Lord Mayor's jurisdiction. Peter Street did his best; Burbage did his best; shareholders were eager, and moneylenders ready; and in a very short time a new "Theatre" rose, like the phoenix, from the ashes of the old. Shakespeare that time knew what was in a name, and as the decree had gone out against "The Theatre," they changed its name. Was it because they knew "all the world's a stage" that they called it then the Globe? There Shakespeare was free to create, and Burbage to interpret his creations. Londoners on the other side had known of its exodus, and had watched its rising, and again it was its own advertisement. The hopes of the Thames watermen were radiant as it grew.

The litigation which had handicapped the Burbages had ceased with the death of the

two principals, Margaret Braynes and James Burbage. But Cuthbert, even before he left Holywell, had been sucked again into the vortex of the law. In Trinity Term, 38 Eliz., 1596, while his father was yet alive, Cuthbert had sued in the King's Bench, Roger Ames, John Powell, and Richard Robinson because they had on May 1st, 1596, trespassed *vi et armis* on the inner close of Cuthbert Burbage at Holywell, had destroyed grass to the value of 40s., and had kept the close from the 1st of May till the 27th of June in their own custody, the damage in all amounting to 20l. One can read between the lines that in May, 1596, James Burbage would be away superintending hurried building alterations in his newly purchased property at Blackfriars, and the company would be on tour to earn their livelihood. The case did not come on for hearing until Tuesday in the Octaves of Hilary, which fell on or about this very removal day, January 20th, 1598/9 (Coram Rege Rolls, Hilary, 41 Eliz., r. 320). No one has hitherto understood the full bearing of this case, through lack of the light shed on it by a later case (Exchequer Bills and Answers, No. 369, and Exchequer Depositions, 44/45 Eliz., No. 18). Thence we find that Cuthbert Burbage was really in this case acting on behalf of Giles Alleyn, and in co-operation with him, against the three defendants. These, Giles Alleyn said, had been put forward by the Earl of Rutland, the neighbouring landowner, or rather by command of his steward, Thomas Scriven. They had ejected Cuthbert from the Inner Court, and enclosed it with a mud wall. Cuthbert had brought an action against Ames and the others for loss of profits; Thomas Scriven, without the knowledge of the Earl, who was a minor and a royal ward, and "was beyond the seas," caused information to be sent to "the Court of Wards and Liveries" against Cuthbert Burbage and Richard Allen, "misnaming him of purpose that he might not answer." There had been an injunction issued to stay Burbage's suit against Ames till the facts should be considered in the Court of Wards. This continued for two years, when, the Earl having come of age and sued his livery, the power of that court ceased, Burbage went on with his suit, and Ames, Powell, and Robinson were forced to plead. They denied force and injury, and demanded to be tried by a jury. The real cause at issue was as to the ownership of "the Capital Mansion House of the late dissolved Priory of St. John Baptist in Holywell." The Earl of Rutland claimed that his father had had a lease of it from the Queen, with many years yet to run, and that "the void ground" was part of the estate. Cuthbert Burbage had wrongfully entered it, and the Earl's undertenants had justly withstood him. Giles Alleyn answered that it was true "the void ground" did belong to the capital mansion house, but the capital mansion house did not belong to the Earl. His was only a secondary house, which the Earl's father had enlarged. The real Capital Mansion House had been granted by Henry VIII. to Henry Webbe for 136l. He settled it on his daughter Susan when she married Sir George Peckham. They sold it to Christopher Bumpstead, mercer, for 533l. 6s. 8d. in 1556, and in that same year he sold it to Christopher and Giles Alleyn for 600l. Giles held it as the survivor, and drew his rents peaceably till May 1st, 1596, when Thomas Scriven commanded Ames to enter, and Cuthbert Burbage sued them under Giles Alleyn's title. Thomas Scriven

had had the case repeatedly postponed, to the great trouble and cost of Alleyn.

Cuthbert Burbage had therefore, during this critical time, shared with his landlord the trouble and worry of this suit against "the trespassers," though apparently Giles Alleyn was responsible for the costs.

In this very Hilary Term, January, 1598/9, Cuthbert's infuriated and unexpectedly outwitted landlord took the preliminary steps for bringing a suit against him, or rather against his agent, Peter Street, in the Court of the King's Bench, also for trespass on the same ground! A strange cross-suit indeed! He made his complaint in Easter Term, 41 Eliz. (see Coram Rege Roll, Trinity Term, 42 Eliz., No. 587). This is one of four suits, of which Halliwell-Phillipps mentions three, and quotes largely from them. But as he did not study their relative dates, and the bearing of the one upon the other, and as he had not read the fourth, the later Star Chamber case, he has missed the legal bearing of them all, and is ignorant of the decisions in any of them. It is very easy, and it becomes very interesting to collate them. In the 1602 Star Chamber case Alleyn says he began his suit against Burbage in the Hilary Term following December 28th, 1598; but that would be about January 20th, 1598/9, the second date given for the transportation of "The Theatre," and the time of the hearing of the case brought by Burbage and Alleyn versus Ames and others. I think he was in error, because it is stated in Coram Rege Roll 42 Eliz., 587, that Giles Alleyn had commenced his suit against Peter Street in Easter Term, 1599, but it had been postponed. This was because Cuthbert Burbage appealed to the Court of Requests, 41 Eliz., 87/74, to stay this suit. Burbage in his complaint, dated January 26th, 1599/1600, states simply that Giles Alleyn and his wife Sara, owners of certain garden grounds and tenements near Holywell in the parish of St. Leonard's, Shoreditch, on April 13th, 1576, granted them to his father James, for good consideration, for a term of twenty-one years at 14l. a year. The condition was that if he had spent 200l. on the repair of the tenements (not the theatre) before the end of the first ten years, he could then sue for a new lease at the same rent for a new term of twenty-one years, making thirty-one years in all. He could, at the end of either term, carry away any building he had put up for himself. James Burbage was to pay the expenses of drawing up the second lease. All these conditions James Burbage had faithfully performed. But Giles Alleyn would not sign that lease when drawn up, substituting another, in which the Burbages were to pay 10l. more annual rent, and not use "The Theatre" as a theatre, for more than five years of the second term. James Burbage would not sign such a lease, nor would Cuthbert; but the latter had stayed on at the old rent, buoyed up by the hopes of having his new lease signed. It was only when he heard that Alleyn was about to take away the Theatre that he did so himself, which he had a perfect right to do. Alleyn was prosecuting his suit against Peter Street with "rigour and extremity"; the heavy damages he claimed would injure him much. Cuthbert prayed, therefore, that the suit in the King's Bench might be stayed, and Alleyn summoned to answer personally.

Giles Alleyn presented his voluminous "answer" on February 6th, 1599/1600. He said, of course, that the complaint was untrue, and "exhibited of malice." He went through the original lease, with a few glosses. He refused to sign the new lease because it was different from the original

one; also because James Burbage had not spent the 200l. in repairs, and there were arrears of rent. "He was a troublesome tenant. When he had tried to distrain for rent, either the doors and gates were kept shut, or there was nothing left to distrain." He had offered to give Cuthbert a new lease, with good security and increased rent. He could well afford it, seeing he had made at least 2,000l. by "The Theatre." He had heard it had been built at the charges of John Braynes, whom James Burbage defrauded,* as Cuthbert now defrauded Robert Myles, his executor. It was manifestly illegal for Burbage to remove the Theatre.

Cuthbert's "replication" is dated April 27th, 1600. He said he could prove everything in his complaint, and denied all Alleyn's charges. If his father delayed paying the rent, it was owing to the trouble and expense he had in keeping the property against Edward Peckham, who disputed Alleyn's right to it. He could bring the workmen's bills to show that his father had spent the 200l. in repairs. He himself had disbursed a large sum since. He had been quite willing to sign a fair lease such as his father drew up. The sole difference from the first lay in its containing no clause for the further extension of the lease. A Royal Commission was issued on June 5th to examine witnesses on interrogatories, the depositions to be returned by Michaelmas, 1600. The depositions on behalf of Giles Alleyn were taken at Kelvedon, Essex, on August 14th. They were not very convincing. The depositions on behalf of Burbage are lost, or we might have had some interesting names as well as facts. But they appear to have prevailed. No one seems to have found the decisions in any of the cases. But I have found from the Star Chamber case Alleyn's statement, "Thereby I lost my suit." This case, therefore, is the only one of the four which came to a conclusion. The 5th of June, 1600, on which Alleyn's witnesses were being examined, is in Trinity Term, and it was in this Trinity Term that Giles Alleyn sued Peter Street in the King's Bench, regardless of the injunction from the Court of Requests, or the order that the answers were to be returned at Michaelmas. It is from this King's Bench case (Coram Rege Roll, Trin., 42 Eliz., 587) that Halliwell-Phillipps selected his lengthy extracts. But the vital points are missed. The Court, "not being sufficiently informed of particulars," postponed the hearing till Michaelmas, and it was never heard. Why? Because on October 18th, 42 Eliz., the Privy Council decreed, through the Court of Requests, that Giles Alleyn and his attorneys should from thence surcease, and no further prosecute the action at common law for trespass, and should never commence any suit for the pulling down of the Theatre, and that Cuthbert Burbage should be at liberty to take his remedy at Common Law against Alleyn for not agreeing to seal the second lease. See "The demurrer of Cuthbert Burbage, Richard Burbage, Peter Street, and William Smith to Giles Alleyn's complaint" in the Star Chamber case, November 23rd, 44 Eliz., 1601, A. xii/35. I can only account for Giles Alleyn's audacity in bringing such a case again by the fact that since the Privy Council's decision had occurred, the Essex conspiracy, executions, imprisonments, and fines, had occupied the attention of the Privy Council, and weakened the strength of the players' friends at Court. Burbage's company themselves had not escaped without suspicion: Augustine

* I have been unable to find the information, but another case in the same court, 38 Eliz., concerns the same property and the same tenants.

* See my article 'Burbage's Theatre,' *Fortnightly*, July, 1903.

Phillips had been summoned, though he had proved his innocence, and the company performed at Court till the eve of the executions.

So Giles Alleyn, still at white heat, brought the noteworthy, though hitherto unnoted, complaint in the Star Chamber. He recited the well-known indenture and conditions, and further blackened the character of the Burbages by saying that Braynes, not Burbage, had built the Theatre at the cost of 1,000 marks. (Mrs. Braynes herself only claimed to have contributed 500l. for their moiety; see D. & O. Books, Chancery A., 1590, p. 109). "Cuthbert, desiring to make gain, allowed the theatre to remain after the expiry of the lease, when it became clearly vested in the Landlord," who, "seeing the grievous abuses that came by the said Theatre, resolved to pull it down"; but Cuthbert carried it away "in and about 28th December, 1598." Alleyn claimed to have commenced an action in Hilary Term following (i.e., January, 1599); but Cuthbert exhibited a bill to stay him in Easter. We have proved both of his dates incorrect. Alleyn goes on to make an extraordinary charge—that Burbage had combined with John Maddox, his attorney, and Richard Lane, the Register of the Court of Requests, to draw up a forged order that he should not make any demurrer. Being ignorant of this, he drew up a demurrer and went home to Haseley, thinking everything settled till the case should be heard. But Burbage gave information that he had "broken order," and he was, for supposed contempt, in the vacation time following, fetched up to London by a pursuivant, "to his great vexation and annoyance, a man very aged and unfit to travel, to his excessive charges in journey, and likewise to his great discredit and disgrace among his neighbours in the country." The pursuivant brought him to a Master of the Court of Requests, and bound him in a bond of 200l. to Cuthbert to appear at Michaelmas, when he was purged of contempt. Alleyn further said he had witnesses to bring up, but Cuthbert and Richard Burbage, reviling them because they had formerly testified untruths, threatened to stab them if they did it again, so that the witnesses were terrified and could not testify on his behalf. Meanwhile Burbage suborned his witnesses "to commit grievous perjury" concerning the costs of James Burbage, "by which unlawful practises your said subject *did then lose his case*." Further, in the suit between him and Peter Street, and between him and Cuthbert Burbage, one William Smith laid out "divers sums of money on their behalf, whereby arose forcible entries, abuse of justice, law, and order, and examples of misdemeanour worthy of punishment." Cuthbert and Richard Burbage and the others denied all his charges, and denied "the riot in pulling down the said playhouse called the Theatre." Cuthbert "in conscience, being the assignee, could justify it, although not in strictness of common law, by Alleyn's breach of covenant." Therefore he sought relief in the Court of Requests, which on October 18th, 1600, non-suited Alleyn, and forbade him ever again from bringing another "action for the pulling down of *The Theatre*." Cuthbert added that Alleyn "offers great scandal and abuse to your Majesty's Council by calling the same matter again in question, after such judicial sentence and decree passed against him." On June 12th, 1602, Richard Lane, "who was then and is still acting as deputy Register in the Court of Requests," denied Alleyn's charge against himself. His whole procedure had been what he was accustomed to for the past thirty years; he therefore denied the charge of

forgery. On June 17th Richard Hudson and Thomas Osborne denied the charge of perjury brought by Alleyn against them. After these wholesale denials Giles Alleyn's bill of complaint and the demurrers were referred to the consideration of "the right worshipful Mr. Francis Bacon, Esq.," and he decided that Giles Alleyn's bill of complaint was very uncertain and insufficient in law, and no further answer need be made to it. The case evidently was dismissed. This is my first discovery of any association between Francis Bacon and the theatre, and even the Baconians must allow it was legal, and not literary.

Again Alleyn defied legal etiquette and legal decision, while this Star Chamber case was pending, by bringing the same suit against the same man in another court. This is the case in the Queen's Bench, Coram Rege Roll, Easter, 44 Eliz., R. 257, which is only varied from the former one by being brought directly against Burbage, instead of his servant Peter Street. The case gives the former recitals quoted by Halliwell-Phillipps, who apparently did not understand that Burbage contested this time that Alleyn was incompetent to bring the action. Giles Alleyn and Sara his wife appealed to the country for a jury. This was never summoned, because, Alleyn's case being dismissed from the Star Chamber in Trinity, 44 Eliz., he was left by the decision of the Court of Requests incompetent at law to bring the case at all.

Giles Alleyn was a stubborn and testy man, and very likely would have revived the case the following year in the new reign. But, unfortunately for him, the new sovereign from the first showed decided favour to these special players, and, among the first acts he performed in his reign, patented them to be his own Royal Servants and Grooms of the Chamber. Exit "Giles Alleyn, Armiger." After that, the troubles were over concerning the transportation of the Theatre over the water to Southwark, and its transformation into the Globe.

This paper acts as the second part of my answer to the Baconian query, "Where did Shakespeare learn his law?"

CHARLOTTE CARMICHAEL STOPES.

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